NYPL RESEARCH LIBRARIES
3 3433 08191148 3

3-MAS
CARTER

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/artsuggestionsfr00cart

Félix Dumé

Paris 3d 1858

3-MA

ART SUGGESTIONS

FROM

THE MASTERS

SELECTED FROM THE WORKS OF ARTISTS AND OTHER WRITERS ON ART

COMPILED BY

SUSAN N. CARTER

PRINCIPAL OF THE WOMAN'S ART SCHOOL, COOPER UNION

FIRST SERIES:

SIR JOSHUA REYNOLDS

SIR CHARLES BELL

WILLIAM HAZLITT

BENJAMIN R. HAYDON

NEW YORK:

G. P. PUTNAM'S SONS

182 FIFTH AVENUE

1881

THE NEW YORK
PUBLIC LIBRARY
5194494A
ASTOR, LENOX AND
TILDEN FOUNDATIONS
R 1930 L

Copyright, 1880, by G. P. Putnam's Sons.

BEQUEST
ESTATE OF SETTIE BLUME STERNE
JUNE 10, 1930

PREFACE.

In the present development of interest in Art, the want has been widely felt of books to aid to a conception of its proper aims and objects. Many artists of high reputation, and very cultivated art critics, have written, as is well known, valuable works explaining the motives, such as grace, beauty, and dignity of expression, besides completeness of composition and effect, with other qualities which enter into the construction of great pictures.

These books are generally costly and voluminous, and contain often much reading which is not now relevant. To put their thoughts within easy reach, I have been induced to make a collection of what seemed to me to be the best ideas of Sir Joshua Reynolds, Sir Charles Bell, William Hazlitt, and Benjamin R. Haydon. These authors, from a very lofty stand-point, give their impressions of the way in which nature should be regarded by an artist; impressions very different from the crude thought of the tyro, who fancies

that copying the external semblance of nature is doing all that is necessary.

I have omitted, from Sir Charles Bell's "Anatomy of Expression," most of the technical measurements and history of the muscles, for these can be found in any hand-book of anatomy, and I have confined myself to his observations on expression and the more subtle and difficult analyses of people and animals which could only come from long study and observation.

There are many authors besides those from whom I have made up this volume, who could as well have been chosen, and that I did not select such men as Lessing, Charles Blanc, Leonardo da Vinci, or a multitude of others, is from no want of appreciation of their excellence.

The group of writers I have here included were nearly contemporary, and they gave attention to many of the same qualities in pictures and sculpture, though often from different stand-points.

Should this little book prove useful, I may be glad, at a later date, to bring the treasure of thought of other original and suggestive writers, in a condensed form, to those for whom, at present, their world of ideas is a *terra incognita.*

SUSAN N. CARTER.

SEPTEMBER, 1880.

I.

SIR JOSHUA REYNOLDS.

I.

SIR JOSHUA REYNOLDS.

Value of an Academy.—The principle advantage of an Academy is, that, besides furnishing able men to direct the student, it will be a repository for the great examples of the Art. These are the materials on which genius is to work, and without which the strongest intellect may be fruitlessly or deviously employed. By studying these authentic models, that idea of excellence which is the result of the accumulated experience of past ages may be at once acquired; and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way. The student receives, at one glance, the principles which many artists have spent their whole lives in ascertaining; and, satisfied with their effect, is spared the painful investigation by which they came to be known and fixed. How many men of great natural abilities have been lost to this nation, for want of these advantages! They never had an opportunity of seeing those

masterly efforts of genius, which at once kindle the whole soul, and force it into sudden and irresistible approbation.

Raffaelle, it is true, had not the advantage of studying in an Academy; but all Rome, and the works of Michel Angelo in particular, were to him an Academy. On the sight of the Capella Sistina, he immediately, from a dry, gothic, and even insipid manner, which attends to the minute accidental discriminations of particular and individual objects, assumed that grand style of painting, which improves partial representation by the general and invariable ideas of nature.

Every seminary of learning may be said to be surrounded with an atmosphere of floating knowledge, where every mind may imbibe somewhat congenial to its own original conceptions. Knowledge, thus obtained, has always something more popular and useful than that which is forced upon the mind by private precepts or solitary meditation. Besides, it is generally found, that a youth more easily receives instruction from the companions of his studies, whose minds are nearly on a level with his own, than from those who are much his superiors; and it is from his equals only that he catches the fire of emulation.

Obedience to the Rules of Art.—I would chiefly recommend, that an implicit obedience to the

Rules of Art, as established by the practice of the great MASTERS, should be exacted from the *young* students. That those models, which have passed through the approbation of ages, should be considered by them as perfect and infallible guides; as subjects for their imitation, not their criticism.

I am confident, that this is the only efficacious method of making a progress in the Arts; and that he who sets out with doubting, will find life finished before he becomes master of the rudiments. For it may be laid down as a maxim, that he who begins by presuming on his own sense, has ended his studies as soon as he has commenced them. Every opportunity, therefore, should be taken to discountenance that false and vulgar opinion, that rules are the fetters of genius; they are fetters only to men of no genius; as that armor, which upon the strong is an ornament and a defence, upon the weak and misshapen becomes a load, and cripples the body which it was made to protect.

How much liberty may be taken to break through those rules, and, as the poet expresses it,

> To snatch a grace beyond the reach of art,

may be a subsequent consideration, when the pupils become masters themselves. It is then,

when their genius has received its utmost improvement, that rules may possibly be dispensed with. But let us not destroy the scaffold, until we have raised the building.

The directors ought more particularly to watch over the genius of those students, who, being more advanced, are arrived at that critical period of study, on the nice management of which their future turn of taste depends. At that age it is natural for them to be more captivated with what is brilliant than with what is solid, and to prefer splendid negligence to painful and humiliating exactness.

Danger of Facility in Drawing.—A facility in composing, a lively, and what is called a masterly, handling of the chalk or pencil, are, it must be confessed, captivating qualities to young minds, and become of course the objects of their ambition. They endeavor to imitate these dazzling excellencies, which they will find no great labor in attaining. After much time spent in these frivolous pursuits, the difficulty will be to retreat; but it will be then too late; and there is scarce an instance of return to scrupulous labor, after the mind has been debauched and deceived by this fallacious mastery.

By this useless industry they are excluded from all power of advancing in real excellence.

Whilst boys, they are arrived at their utmost perfection: they have taken the shadow for the substance; and make the mechanical felicity the chief excellence of the art, which is only an ornament, and of the merit of which few but painters themselves are judges.

This seems to me to be one of the most dangerous sources of corruption; and I speak of it from experience, not as an error which may possibly happen, but which has actually infected all foreign Academies. The directors were probably pleased with this premature dexterity in their pupils, and praised their despatch at the expense of their correctness.

But young men have not only this frivolous ambition of being thought masters of execution, inciting them on one hand, but also their natural sloth tempting them on the other. They are terrified at the prospect before them of the toil required to attain exactness. The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires, from mere impatience of labor, to take the citadel by storm. They wish to find some shorter path to excellence, and hope to obtain the reward of eminence by other means than those, which the indispensable rules of art have prescribed. They must therefore, be told again and again, that labor is the

only price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter.

Hard work Necessary to an Artist.—When we read the lives of the most eminent painters, every page informs us, that no part of their time was spent in dissipation. Even an increase of fame served only to augment their industry. To be convinced with what persevering assiduity they pursued their studies, we need only reflect on their method of proceeding in their most celebrated works. When they conceived a subject, they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part,—heads, hands, feet, and pieces of drapery; they then painted the picture, and after all, retouched it from the life. The pictures, thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty genius had struck them off at a blow.

Mental Idleness with the Manual Industry.—But, while diligence is thus recommended to the students, the visitors will take care that their diligence be effectual; that it be well directed, and employed on the proper object. A student is not always advancing because he is employed; he must apply his strength to that part of the

art where the real difficulties lie; to that part which distinguishes it as a liberal art; and not by mistaken industry lose his time in that which is merely ornamental. The students, instead of vying with each other which shall have the readiest hand, should be taught to contend who shall have the purest and most correct outline; instead of striving which shall produce the brightest tint, or curiously trifling, shall give the gloss of stuffs, so as to appear real, let their ambition be directed to contend, which shall dispose his drapery in the most graceful folds, which shall give the most grace and dignity to the human figure.

I must beg leave to submit one thing more to the consideration of the visitors, which appears to me a matter of very great consequence, and the omission of which I think a principal defect in the method of education pursued in all the academies I have ever visited. The error I mean is, that the students never draw exactly from the living models which they have before them. It is not, indeed, their intention, nor are they directed to do it. Their drawings resemble the model only in the attitude. They change the form according to their vague and uncertain ideas of beauty, and make a drawing rather of what they think the figure ought to be, than of

what it appears. I have thought this the obstacle that has stopped the progress of many young men of real genius · and I very much doubt whether a habit of drawing correctly what we see will not give a proportionable power of drawing correctly what we imagine. He who endeavors to copy nicely the figure before him, not only acquires a habit of exactness and precision, but is continually advancing in his knowledge of the human figure; and though he seems to superficial observers to make a slower progress, he will be found at last capable of adding (without running into capricious wildness) that grace and beauty which is necessary to be given to his more finished works, and which cannot be got by the moderns, as it was not acquired by the ancients, but by an attentive and well compared study of the human form.

Exact imitation necessary to the student.— This scrupulous exactness of drawing is so contrary to the practice of the Academies, that it is not without great deference, that I beg leave to recommend it to the consideration of the Visitors; and submit to them, whether the neglect of this method is not one of the reasons why Students so often disappoint expectation, and, being more than boys at sixteen, become less than men at thirty.

Division of study for Painting.—Dividing the study of painting into three distinct periods, I shall address you as having passed through the first of them, which is confined to the rudiments; including a facility of drawing any object that presents itself, a tolerable readiness in the management of colors, and an acquaintance with the most simple and obvious rules of composition.

This first degree of proficiency is, in painting, what grammar is in literature, a general preparation for whatever species of the art the student may afterwards choose for his more particular application. The power of drawing, modelling, and using colors, is very properly called the Language of the art; and in this language, the honors you have just received prove you to have made no inconsiderable progress.

When the Artist is once enabled to express himself with some degree of correctness, he must then endeavor to collect subjects for expression; to amass a stock of ideas, to be combined and varied as occasion may require. He is now in the second period of study, in which his business is to learn all that has been known and done before his own time. Having hitherto received instructions from a particular master, he is now to consider the Art itself as his master. He

must extend his capacity to more sublime and general instructions. Those perfections which lie scattered among various masters are now united in one general idea, which is henceforth to regulate his taste, and enlarge his imagination. With a variety of models thus before him, he will avoid that narrowness and poverty of conception which attends a bigoted admiration of a single master, and will cease to follow any favorite where he ceases to excel. This period is, however, still a time of subjection and discipline. Though the Student will not resign himself blindly to any single authority, when he may have the advantage of consulting many, he must still be afraid of trusting his own judgment, and of deviating into any track where he cannot find the footsteps of some former master.

The third and last period emancipates the Student from subjection to any authority, but what he shall himself judge to be supported by reason. Confiding now in his own judgment, he will consider and separate those different principles to which different modes of beauty owe their original. In the former period he sought only to know and combine excellence, wherever it was to be found, into one idea of perfection: in this he learns, what requires the most attentive survey, and the most subtle dis-

quisition, to discriminate perfections that are incompatible with each other.

He is from this time to regard himself as holding the same rank with those masters whom he before obeyed as teachers; exercising a sort of sovereignty over those rules which have hitherto restrained him. Comparing now no longer the performances of Art with each other, but examining the Art itself by the standard of nature, he corrects what is erroneous, supplies what is scanty, and adds by his own observation what the industry of his predecessors may have yet left wanting to perfection. Having well established his judgment, and stored his memory, he may now without fear try the power of his imagination. The mind that has been thus disciplined may be indulged in the warmest enthusiasm, and venture to play on the borders of the wildest extravagance. The habitual dignity which long converse with the greatest minds has imparted to him will display itself in all his attempts; and he will stand among his instructors, not as an imitator, but a rival.

Comparison of his work with others necessary to a student.—A Student unacquainted with the attempts of former adventurers is always apt to over-rate his own abilities; to mistake the most trifling excursions for discoveries of moment, and

every coast new to him for a new-found country. If by chance he passes beyond his usual limits, he congratulates his own arrival at those regions which they who have steered a better course have long left behind them.

The productions of such minds are seldom distinguished by an air of originality: they are anticipated in their happiest efforts; and if they are found to differ in any thing from their predecessors, it is only in irregular sallies and trifling conceits. The more extensive, therefore, your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and what may appear still more like a paradox, the more original will be your conceptions. But the difficulty on this occasion is to determine what ought to be proposed as models of excellence, and who ought to be considered as the properest guides.

To a young man just arrived in Italy, many of the present painters of that country are ready enough to obtrude their precepts, and to offer their own performances as examples of that perfection which they affect to recommend. The modern, however, who recommends himself as a standard, may justly be suspected as ignorant of the true end, and unacquainted with the proper object, of the art which he professes. To follow

such a guide will not only retard the student, but mislead him.

On whom, then, can he rely, or who shall show him the path that leads to excellence? The answer is obvious: those great masters who have travelled the same road with success are the most likely to conduct others. The works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend. The duration and stability of their fame is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every tie of sympathetic approbation.

There is no danger of studying too much the works of those great men: but how they may be studied to advantage is an enquiry of great importance.

Practice better than Theory.—Some who have never raised their minds to the consideration of the real dignity of the Art, and who rate the works of an artist in proportion as they excel or are defective in the mechanical parts, look on theory as something that may enable them to talk but not to paint better; and, confining themselves entirely to mechanical practice, very assiduously toil on in the drudgery of copying, and think they make a rapid progress, while they

faithfully exhibit the minutest part of a favorite picture. This appears to me a very tedious, and, I think, a very erroneous, method of proceeding. Of every large composition, even of those which are most admired, a great part may be truly said to be *common-place*. This, though it takes up much time in copying, conduces little to improvement. I consider general copying as a delusive kind of industry: the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of laboring without any determinate object; as it requires no effort of the mind, he sleeps over his work: and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy for want of exercise.

On Copying.—How incapable those are of producing anything of their own, who have spent much of their time in making finished copies, is well known to all who are conversant with our art.

To suppose that the complication of powers, and variety of ideas necessary to that mind which aspires to the first honors in the Art of Painting, can be obtained by the frigid contemplation of a few single models, is no less absurd,

than it would be in him who wishes to be a poet, to imagine that by translating a tragedy he can acquire to himself sufficient knowledge of the appearances of nature, the operations of the passions, and the incidents of life.

The great use in copying, if it be at all useful, should seem to be in learning to color; yet even coloring will never be perfectly attained by servilely copying the model before you. An eye critically nice can only be formed by observing well-colored pictures with attention; and by close inspection, and minute examination, you will discover, at last, the manner of handling, the artifices of contrast, glazing, and other expedients by which good colorists have raised the value of their tints, and by which nature has been so happily imitated.

I must inform you, however, that old pictures, deservedly celebrated for their coloring, are often so changed by dirt and varnish that we ought not to wonder if they do not appear equal to their reputation in the eyes of unexperienced painters, or young students. An artist whose judgment is matured by long observation considers rather what the picture once was, than what it is at present. He has by habit acquired a power of seeing the brilliancy of tints through the cloud by which it is obscured. An exact

imitation, therefore, of those pictures, is likely to fill the students mind with false opinions, and to send him back a colorist of his own formation, with ideas equally remote from nature and from art, from the genuine practice of the masters and the real appearances of things.

Following these rules, and using these precautions, when you have clearly and distinctly learned in what good coloring consists, you cannot do better than have recourse to nature herself, who is always at hand, and in comparison of whose true splendor the best colored pictures are but faint and feeble.

However, as the practice of copying is not entirely to be excluded, since the mechanical practice of painting is learned in some measure by it, let those choice parts only be selected which have recommended the work to notice. If its excellence consists in its general effect, it would be proper to make slight sketches of the machinery and general management of the picture. Those sketches should be kept always by you for the regulation of your style. Instead of copying the touches of those great masters, copy only their conceptions. Instead of treading in their footsteps, endeavor only to keep the same road. Labor to invent on their general principles and way of thinking. Possess yourself with their

spirit. Consider with yourself how a Michael Angelo or a Raffaelle would have treated this subject; and work yourself into a belief that your picture is to be seen and criticised by them when completed. Even an attempt of this kind will rouse your powers.

But as mere enthusiasm will carry you but a little way, let me recommend a practice that may be equivalent to and will perhaps more efficaciously contribute to your advancement, than even the verbal corrections of those masters themselves, could they be obtained. What I would propose is, that you should enter into a kind of competition, by painting a similar subject, and making a companion to any picture that you consider as a model. After you have finished your work, place it near the model, and compare them carefully together. You will then not only see but feel your own deficiencies more sensibly than by precepts, or any other means of instruction. The true principles of painting will mingle with your thoughts. Ideas thus fixed by sensible objects will be certain and definitive and, sinking deep into the mind, will not only be more just but more lasting than those presented to you by precepts only, which will always be fleeting, variable, and undetermined.

This method of comparing your own efforts

with those of some great master is indeed a severe and mortifying task, to which none will submit but such as have great views, with fortitude sufficient to forego the gratifications of present vanity for future honor. When the Student has succeeded in some measure to his own satisfaction, and has felicited himself on his success, to go voluntary to a tribunal where he knows his vanity must be humbled, and all self-approbation must vanish, requires not only great resolution but great humility. To him, however, who has the ambition to be a real master, the solid satisfaction which proceeds from a consciousness of his advancement (of which seeing his own faults is the first step) will very abundantly compensate for the mortification of present disappointment. There is, besides, this alleviating circumstance: every discovery he makes, every acquisition of knowledge he attains, seems to proceed from his own sagacity: and thus he acquires a confidence in himself sufficient to keep up the resolution of perseverance.

Dependence on teachers.—We all must have experienced how lazily, and, consequently, how ineffectually, instruction is received when forced upon the mind by others. Few have been taught to any purpose who have not been their own teachers. We prefer those instructions which we

have given ourselves, from our affection to the instructor: and they are more effectual, from being received into the mind at the very time when it is most open and eager to receive them.

With respect to the pictures that you are to choose for your models, I could wish that you would take the world's opinion rather than your own. In other words, I would have you choose those of established reputation rather than follow your own fancy. If you should not admire them at first, you will, by endeavoring to imitate them, find that the world has not been mistaken.

It is not an easy task to point out those various excellencies for your imitation which lie distributed amongst the various schools. An endeavor to do this may, perhaps, be the subject of some future discourse. I will, therefore, at present, only recommend a model for style in Painting, which is a branch of the art more immediately necessary to the young Student. Style in painting is the same as in writing, a power over materials, whether words or colors, by which conceptions or sentiments are conveyed.

On constant practice.—A facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts. I need not, therefore, enforce by many

words the necessity of continual application; nor tell you that the port-crayon ought to be for ever in your hands. Various methods will occur to you by which this power may be acquired. I would particularly recommend, that you would endeavor to draw the figure by memory. I will even venture to add, that by perseverance in this custom you will become able to draw the human figure tolerably correct, with as little effort of the mind as is required to trace with a pen the letters of the alphabet.

But while I mention the port-crayon as the Student's constant companion, he must still remember, that the pencil is the instrument by which he must hope to obtain eminence. What, therefore, I wish to impress upon you is, that, whenever an opportunity offers, you paint your studies instead of drawing them. This will give you such a facility in using colors, that in time they will arrange themselves under the pencil, even without the attention of the hand that conducts it. If one act excluded the other, this advice could not with any propriety be given. But if Painting comprises both drawing and coloring, and if by a short struggle of resolute industry, the same expedition is attainable in painting as in drawing on paper, I cannot see what objection can justly be made to the

practice, or why that should be done by parts which may be done all together.

If we turn our eyes to the several Schools of Painting, and consider their respective excellencies, we shall find that those who excel most in coloring pursued this method. The Venetian and Flemish schools, which owe much of their fame to coloring, have enriched the cabinets of the collectors of drawings with very few examples. Those of Titian, Paul Veronese, Tintoret, and the Bassans, are in general slight and undetermined. Their sketches on paper are as rude as their pictures are excellent in regard to harmony of coloring. Correggio and Baroccio have left few, if any, finished drawings behind them. And in the Flemish school, Rubens and Vandyck made their designs for the most part either in colors or in chiaro-oscuro. It is as common to find studies of the Venetian and Flemish Painters on canvass as of the schools of Rome and Florence on paper.

You must have no dependance on your own genius. If you have great talents, industry will improve them: if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labor: nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence

of genius, I will venture to assert, that assiduity unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of *natural powers*.

A Lesson from every Object.—I see a promising young painter vigilant, whether at home or abroad, in the streets or in the fields. Every object that presents itself is to him a lesson. He regards all nature with a view to his profession, and combines her beauties, or corrects her defects. He examines the countenance of men under the influence of passion; and often catches the most pleasing hints from subjects of turbulence or deformity. Even bad pictures themselves supply him with useful documents; and, as Leonardo da Vinci has observed, he improves upon the fanciful images that are sometimes seen in the fire, or are accidentally sketched upon a discolored wall.

The artist who has his mind thus filled with ideas, and his hand made expert by practice, works with ease and readiness; while he who would have you believe that he is waiting for the inspiration of genius, is in reality at a loss how to begin; and is at last delivered of his monsters with difficulty and pain.

The well-grounded painter, on the contrary,

has only maturely to consider his subject, and all the mechanical parts of his art follow without his exertion. Conscious of the difficulty of obtaining what he possesses, he makes no pretensions to secrets, except those of closer application. Without conceiving the smallest jealousy against others, he is contented that all shall be as great as himself who have undergone the same fatigue; and as his pre-eminence depends not upon a trick, he is free from the painful suspicions of a juggler who lives in perpetual fear lest his trick should be discovered.

However the mechanic and ornamental arts may sacrifice to fashion, she must be entirely excluded from the art of painting; the painter must never mistake this capricious challenging for the genuine offspring of nature: he must divest himself of all prejudices in favor of his age or country; he must disregard all local and temporary ornaments, and look only on those general habits which are every where and always the same; he addresses his works to the people of every country and every age, he calls upon posterity to be his spectators, and says, with Zeuxis, *In æternitatem pingo.*

The first endeavors of a young painter, must be employed in the attainment of mechanical dexterity, and confined to the mere imitation of

the object before him. Those who have advanced beyond the rudiments, may, perhaps, find advantage in reflecting on the advice which I have likewise given them, when I recommended the diligent study of the works of our great predecessors; but I at the same time endeavored to guard them against an implicit submission to the authority of any one master however excellent, or, by a strict imitation of his manner, precluding themselves from the abundance and variety of nature. I will now add, that nature herself is not to be too closely copied. There are excellencies in the art of painting beyond what is commonly called the imitation of nature; and these excellencies I wish to point out. The students who, having passed through the initiatory exercises, are more advanced in the art, and who, sure of their hand, have leisure to exert their understanding, must now be told, that a mere copier of nature can never produce anything great: can never raise and enlarge the conceptions, or warm the heart of the spectator.

The wish of the genuine Painter must be more extensive: instead of endeavoring to amuse mankind with the minute neatness of his imitations, he must endeavor to improve them by the grandeur of his ideas; instead of seeking praise, by deceiving the superficial sense of the

spectator, he must strive for fame, by captivating the imagination.

Discrimination and Selection.—All the objects which are exhibited to our view by Nature, upon close examination will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, or imperfection. But it is not every eye that perceives these blemishes. It must be an eye long used to the contemplation and comparison of these forms; and which, by a long habit of observing what any set of objects of the same kind have in common, has acquired the power of discerning what each wants in particular. This long laborious comparison should be the first study of the Painter who aims at the great style. By this means, he acquires a just idea of beautiful forms; he corrects Nature by herself, her imperfect state by her more perfect. His eye being enabled to distinguish the accidental deficiencies, excrescences, and deformities of things, from their general figures, he makes out an abstract idea of their forms more perfect than any one original; and what may seem a paradox, he learns to design naturally by drawing his figures unlike to any one object. This idea of the perfect state of Nature, which the Artist calls the Ideal beauty, is the great

leading principle by which works of genius are conducted.

On Abstract Character.—It is true, indeed, that these figures are each perfect in their kind, though of different characters and proportions; but still none of them is the representation of an individual, but of a class. And as there is one general form, which, as I have said, belongs to the human kind at large, so in each of these classes there is one common idea and central form, which is the abstract of the various individual forms belonging to that class. Thus, though the forms of childhood and age differ exceedingly, there is a common form in childhood, and a common form in age, which is the more perfect, as it is more remote from all peculiarities. But I must add further, that though the most perfect forms of each of the general divisions of the human figure are ideal and superior to any individual form of that class; yet the highest perfection of the human figure is not to be found in any one of them. It is not in the Hercules, nor in the Gladiator, nor in the Apollo; but in that form which is taken from all, and which partakes equally of the activity of the Gladiator, of the delicacy of the Apollo, and of the muscular strength of the Hercules. For perfect beauty in any species must combine

all the characters which are beautiful in that species. It cannot consist in any one to the exclusion of the rest: no one, therefore, must be predominant, that no one may be deficient.

The knowledge of these different characters, and the power of separating and distinguishing them, is undoubtedly necessary to the painter, who is to vary his compositions with figures of various forms and proportions, though he is never to lose sight of the general idea of perfection in each kind.

On Study of the Antique.—We must have recourse to the ancients as instructors. It is from a careful study of their works that you will be enabled to attain to the real simplicity of nature; they will suggest many observations which would probably escape you, if your study were confined to nature alone. And, indeed, I cannot help suspecting, that, in this instance, the ancients had an easier task than the moderns. They had, probably little or nothing to unlearn, as their manners were nearly approaching to desirable simplicity; while the modern artist, before he can see the truth of things, is obliged to remove a veil, with which the fashion of the times has thought proper to cover her.

Having gone thus far in our investigation of the great style in painting; if we now should

suppose that the artist has found the true idea of beauty, which enables him to give his works a correct and perfect design; if we should suppose, also, that he has acquired a knowledge of the unadulterated habits of nature, which gives him simplicity; the rest of his task is, perhaps, less than is generally imagined. Beauty and simplicity have so great a share in the composition of a great style, that he who has acquired them has little else to learn. It must not, indeed, be forgotten, that there is a nobleness of conception, which goes beyond any thing in the mere exhibition even of perfect form; there is an art of animating and dignifying the figures with intellectual grandeur, of impressing the appearance of philosophic wisdom, or heroic virtue. This can only be acquired by him that enlarges the sphere of his understanding by a variety of knowledge, and warms his imagination with the best productions of ancient and modern poetry.

On Deceptive Imitation.—If deceiving the eye were the only business of the art, there is no doubt, indeed, but the minute painter would be more apt to succeed; but it is not the eye, it is the mind which the painter of genius desires to address; nor will he waste a moment upon those smaller objects which only serve to catch the sense, to divide the attention, and to coun-

teract his great design of speaking to the heart.

On different Styles of Painting.—As for the various departments of painting, which do not presume to make such high pretensions, they are many. None of them are without their merit, though none enter into competition with this universal presiding idea of the art. The painters who have applied themselves more particularly to low and vulgar characters, and who express with precision the various shades of passion, as they are exhibited by vulgar minds (such as we see in the works of Hogarth), deserve great praise; but as their genius has been employed on low and confined subjects, the praise which we give must be as limited as its object. The merrymaking or quarrelling of the Boors of Teniers; the same sort of productions of Brouwer or Ostade, are excellent in their kind; and the excellence and its praise will be in proportion, as, in those limited subjects, and peculiar forms, they introduce more or less of the expression of those passions, as they appear in general and more enlarged nature. This principle may be applied to the battle pieces of Bourgognone, the French gallantries of Watteau, and even beyond the exhibition of animal life, to the landscapes of Claude Lorraine, and the sea-views of Vandervelde.

Mind gives Value to Works of Art.—The value and rank of every art is in proportion to the mental labor employed in it, or the mental pleasure produced by it. As this principle is observed or neglected, our profession becomes either a liberal art, or a mechanical trade.

On Breadth of Form. — I have formerly observed that perfect form is produced by leaving out particularities, and retaining only general ideas. I shall now endeavor to show that this principle, which I have proved to be metaphysically just, extends itself to every part of the art; that it gives what is called the *grand style*, to invention, to composition, to expression, and even to coloring and drapery.

Interest derived from Minute Drawing of Forms. — I am very ready to allow, that some circumstances of minuteness and particularity frequently tend to give an air of truth to a piece, and to interest the spectator in an extraordinary manner. Such circumstances, therefore, cannot wholly be rejected; but if there be anything in the art which requires peculiar nicety of discernment, it is the disposition of these minute circumstantial parts; which, according to the judgment employed in the choice, become so useful to truth, or so injurious to grandeur.

The General Idea constitutes Excellence. — However, the usual and most dangerous error is on the side of minuteness, and therefore I think caution most necessary where most have failed. The general idea constitutes real excellence. All smaller things, however perfect in their way, are to be sacrificed without mercy to the greater. The painter will not enquire what things may be admitted without much censure; he will not think it enough to show that they may be there; he will show that they must be there; that their absence would render his picture maimed and defective.

Thus, though to the principal group a second or third be added, and a second and third mass of light, care must be taken that these subordinate actions and lights, neither each in particular, nor all together, come into any degree of competition with the principal: they should merely make a part of that whole which would be imperfect without them. To every kind of painting this rule may be applied. Even in portraits, the grace, and, we may add, the likeness, consists more in taking the general air, than in observing the exact similitude of every feature.

Thus figures must have a ground whereon to stand; they must be clothed; there must be a background; there must be light and shadow;

but none of these ought to appear to have taken up any part of the artist's attention. They should be so managed as not even to catch that of the spectator. We know well enough, when we analyze a piece, the difficulty and the subtilty with which an artist adjusts the background drapery, and masses of light; we know that a considerable part of the grace and effect of his picture depends upon them; but this art is so much concealed, even to a judicious eye, that no remains of any of these subordinate parts occur to the memory when the picture is not present.

The great end of Art its effect on the Imagination.—The great end of the art is to strike the imagination. The painter, therefore, is to make no ostentation of the means by which this is done; the spectator is only to feel the result in his bosom. An inferior artist is unwilling that any part of his industry should be lost upon the spectator. He takes as much pains to discover, as the greater artist does to conceal, the marks of his subordinate assiduity. In works of the lower kind, everything appears studied and encumbered; it is all boastful art and open affectation. The ignorant often part from such pictures with wonder in their mouths and indifference in their hearts.

As in invention, so likewise in expression, care must be taken not to run into particularities. Those expressions alone should be given to the figures which their respective situations generally produce. Nor is this enough; each person should also have that expression which men of his rank generally exhibit. The joy, or the grief, of a character of dignity is not to be expressed in the same manner as a similar passion in a vulgar face.

With respect to coloring, though it may appear at first a part of painting merely mechanical, yet it still has its rules, and those grounded upon that presiding principle which regulates both the great and the little in the study of a painter.

The Lines of Drapery very Important.—The art of disposing the foldings of the drapery makes a very considerable part of the painter's study. To make it merely natural, is a mechanical operation, to which neither genius nor taste are required; whereas, it requires the nicest judgment to dispose the drapery so that the folds shall have an easy communication, and gracefully follow each other, with such natural negligence as to look like the effect of chance, and at the same time show the figure under it to the utmost advantage.

Claude on Beauty of Composition. — Claude Lorrain was convinced, that taking nature as he found it seldom produced beauty. His pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects.

On a Light Touch.—It would be ridiculous for a painter of portraits, landscapes, animals, or still life, to say that he despised those qualities which have made the subordinate schools so famous. The art of coloring, and the skilful management of light and shadow, are essential requisites in his confined labors. If we descend still lower, what is the painter of fruit and flowers without the utmost art in coloring, and what the painters call handling; that is, a lightness of pencil that implies great practice, and gives the appearance of being done with ease?

General Character essential in Portraits.—If a portrait-painter is desirous to raise and improve his subject, he has no other means than by approaching it to a general idea. He leaves out all the minute breaks and peculiarities in the face, and changes the dress from a temporary fashion to one more permanent, which has annexed to it no ideas of meanness from its being familiar to us. But if an exact resemblance of an individual be considered as the sole object to

be aimed at, the portrait-painter will be apt to lose more than he gains by the acquired dignity taken from general nature. It is very difficult to ennoble the character of a countenance but at the expense of the likeness, which is what is most generally required by such as sit to the painter.

Serenity the best Quality in Portraits.—If you mean to preserve the most perfect beauty *in its most perfect state*, you cannot express the passions, all of which produce distortion and deformity, more or less in the most beautiful faces.

Guido, from want of choice in adapting his subject to his ideas and his powers, or from attempting to preserve beauty where it could not be preserved, has in this respect succeeded very ill.

Nurture on Great Ideas.—I inculcate as frequently as I can your forming yourselves upon great principles and great models. Your time will be much misspent in every other pursuit. Small excellences should be viewed, not studied; they ought to be viewed, because nothing ought to escape a painter's observation; but for no other reason.

On Imitation.—The subject of this discourse will be IMITATION, as far as a painter is concerned in it. By imitation, I do not mean imi-

tation in its largest sense, but simply the following of other masters, and the advantage to be drawn from the study of their works.

Originality.—To derive all from native power, to owe nothing to another, is the praise which men who do not much think on what they are saying, bestow sometimes upon others, and sometimes on themselves; and their imaginary dignity is naturally heightened by a supercilious censure of the low, the barren, the grovelling, the servile imitator. It would be no wonder if a student, frightened by these terrific and disgraceful epithets, with which the poor imitators are so often loaded, should let fall his pencil in mere despair (conscious as he must be, how much he has been indebted to the labors of others, how little, how very little of his art was born with him), and consider it as hopeless to set about acquiring by the imitation of any human master, what he is taught to suppose is matter of inspiration from heaven.

But to bring us entirely to reason and sobriety, let it be observed, that a painter must not only be of necessity an imitator of the works of nature, which alone is sufficient to dispel this phantom of inspiration, but he must be as necessarily an imitator of the works of other painters: this appears more humiliating,

but is equally true; and no man can be an artist, whatever he may suppose, upon any other terms.

When the Arts were in their infancy, the power of merely drawing the likeness of any object was considered as one of its greatest efforts. The common people, ignorant of the principles of art, talk the same language even to this day. But when it was found that every man could be taught to do this, and a great deal more, merely by the observance of certain precepts, the name of Genius then shifted its application, and was given only to him who added the peculiar character of the object he represented.

Use of Rules. — We are very sure that the beauty of form, the expression of the passions, the art of composition, even the power of giving a general air of grandeur to a work, is at present very much under the dominion of rules. If we consult experience, we shall find, that it is by being conversant with the inventions of others, that we learn to invent; as by reading the thoughts of others we learn to think.

Whoever has so far formed his taste, as to be able to relish and feel the beauties of the great masters, has gone a great way in his study; for, merely from a consciousness of this

relish of the right, the mind swells with an inward pride, and is almost as powerfully affected as if it had itself produced what it admires. We behold all about us with the eyes of those penetrating observers whose works we contemplate; and our minds, accustomed to think the thoughts of the noblest and brightest intellects, are prepared for the discovery and selection of all that is great and noble in nature. Contact of those whom we wish to resemble, will undoubtedly catch something of their way of thinking; and we shall receive in our own bosoms some radiation at least of their fire and splendor.

Avoid the Commonplace.—We should, to the last moment of our lives, continue a settled intercourse with all the true examples of grandeur. Their inventions are not only the food of our infancy, but the substance which supplies the fullest maturity of our vigor.

A mind enriched by an assemblage of all the treasures of ancient and modern art, will be more elevated and fruitful in resources, in proportion to the number of ideas which have been carefully collected and thoroughly digested. There can be no doubt but that he who has the most materials has the greatest means of invention; and if he has not the power of using them, it must pro-

ceed from a feebleness of intellect; or from the confused manner in which those collections have been laid up in his mind.

The addition of other men's judgment is so far from weakening our own, as is the opinion of many, that it will fashion and consolidate those ideas of excellence which lay in embryo, feeble, ill-shaped, and confused, but which are finished and put in order by the authority and practice of those whose works may be said to have been consecrated by having stood the test of ages.

When I speak of the habitual imitation and continued study of masters, it is not to be understood that I advise any endeavor to copy the exact peculiar color and complexion of another man's mind; the success of such an attempt must always be like his, who imitates exactly the air, manner, and gestures of him whom he admires. His model may be excellent, but the copy will be ridiculous: this ridicule does not arise from his having imitated, but from his not having chosen the right mode of imitation.

It is a necessary and warrantable pride to disdain to walk servilely behind any individual, however elevated his rank. The true and liberal ground of imitation is an open field; where, though he who precedes has had the advantage

of starting before you, you may always propose to overtake him: it is enough, however, to pursue his course; you need not tread in his footsteps, and you certainly have a right to outstrip him if you can.

Nor while I recommend studying the art from artists, can I be supposed to mean that nature is to be neglected; I take this study in aid, and not in exclusion of the other. Nature is and must be the fountain which alone is inexhaustible, and from which all excellences must originally flow.

The great use of studying our predecessors is to open the mind, to shorten our labor, and to give us the result of the selection made by those great minds of what is grand or beautiful in nature.

The sagacious imitator does not content himself with merely remarking what distinguishes the different manner or genius of each master; he enters into the contrivance in the composition how the masses of light are disposed, the means by which the effect is produced, how artfully some parts are lost in the ground, others boldly relieved, and how all these are mutually altered and interchanged according to the reason and scheme of the work. He admires not the harmony of coloring alone, but examines by what

artifice one color is a foil to its neighbor. He looks close into the tints, examines of what colors they are composed, till he has formed clear and distinct ideas, and has learned to see in what harmony and good coloring consists. What is learned in this manner from the works of others becomes really our own, sinks deep, and is never forgotten; nay, it is by seizing on this clue that we proceed forward, and get further and further in enlarging the principles and improving the practice of our art.

Modesty of Art.—Art in its perfection is not ostentatious; it lies hid and works its effect, itself unseen. It is the proper study and labor of an artist to uncover and find out the latent cause of conspicuous beauties, and from thence form principles of his own conduct; such an examination is a continual exertion of the mind.

On Imitation of the Great Masters.—We should imitate the conduct of the great artists in the course of their studies, as well as the works which they produced, when they were perfectly formed. Raffaelle began by imitating implicitly the manner of Pietro Perugino, under whom he studied; hence his first works are scarce to be distinguished from his master's; but soon forming higher and more extensive views, he imitated the grand outline of Michael Angelo; he

learned the manner of using colors from the works of Leonardo da Vinci, and Fratre Bartolomeo; to all this he added the contemplation of all the remains of antiquity that were within his reach, and employed others to draw for him what was in Greece and distant places. And it is from his having taken so many models, that he became himself a model for all succeeding painters; always imitating, and always original.

On Strong Drawing. — Among the Dutch painters, the correct, firm, and determined pencil, which was employed by Bamboccio and Jean Miel, on vulgar and mean subjects, might, without any change, be employed on the highest; to which, indeed, it seems more properly to belong. The greatest style, if that style is confined to small figures, such as Poussin generally painted, would receive an additional grace by the elegance and precision of pencil so admirable in the works of Teniers; and though the school to which he belonged more particularly excelled in the mechanism of painting, yet it produced many who have shown great abilities in expressing what must be ranked above mechanical excellences. In the works of Frank Hals, the portrait-painter may observe the composition of a face, the features well put together, as the painters express it; from whence proceeds that strong-marked

character of individual nature, which is so remarkable in his portraits, and is not found in an equal degree in any other painter. If he had joined to this most difficult part of the art, a patience in finishing what he had so correctly planned, he might justly have claimed the place which Vandyke, all things considered, so justly holds as the first of portrait-painters.

Study of the Great Masters.—Study, therefore, the great works of the great masters, forever. Study, as nearly as you can, in the order, in the manner, and on the principles, on which they studied. Study nature attentively, but always with those masters in your company; consider them as models which you are to imitate, and at the same time as rivals with whom you are to contend.

Industry of Mind.—I wished you to be persuaded, that success in your art depends almost entirely on your own industry; but the industry which I principally recommended, is not the industry of the *hands*, but of the *mind*.

As our art is not a divine *gift*, so neither is it a mechanical *trade*. Its foundations are laid in solid science; and practice, though essential to perfection, can never attain that to which it aims, unless it works under the direction of principle.

Culture necessary to an Artist.—A painter stands in need of more knowledge than is to be picked off his pallet, or collected by looking on his model, whether it be in life or in picture. He can never be a great artist who is grossly illiterate.

Let me, then, enter upon an examination, whether taste be so far beyond our reach, as to be unattainable by care; or be so very vague and capricious, that no care ought to be employed about it.

As beauty does not consist in taking what lies immediately before you, so neither, in our pursuit of taste, are those opinions which we first received and adopted, the best choice, or the most natural to the mind and imagination. In the infancy of our knowledge we seize with greediness the good that is within our reach; it is by after-consideration, and in consequence of discipline, that we refuse the present for a greater good at a distance. The nobility or elevation of all arts, like the excellency of virtue itself, consists in adopting this enlarged and comprehensive idea; and all criticism built upon the more confined view of what is natural, may properly be called *shallow* criticism, rather than false: its defect is, that the truth is not sufficiently extensive.

Art should be Pleasing.—A picture should please at first sight, and appear to invite the spectator's attention.

Perhaps no apology ought to be received for offences committed against the vehicle (whether it be the organ of seeing or of hearing) by which our pleasures are conveyed to the mind. We must take care that the eye be not perplexed and distracted by a confusion of equal parts, or equal lights, or offended by an unharmonious mixture of colors, as we should guard against offending the ear by unharmonious sounds.

Ends of Art.—All arts have means within them of applying themselves with success both to the intellectual and sensitive part of our natures. It cannot be disputed, supposing both these means put in practice with equal abilities, to which we ought to give the preference; to him who represents the heroic arts and more dignified passions of man, or to him who, by the help of meretricious ornaments, however elegant and graceful, captivates the sensuality, as it may be called, of our taste. Thus the Roman and Bolognian schools are reasonably preferred to the Venetian, Flemish, or Dutch schools, as they address themselves to our best and noblest faculties.

On Taste.—I shall now say something on that part of *taste* which, as I have hinted to you before, does not belong so much to the external form of things, but is addressed to the mind, and depends on its original frame, or, to use the expression, the organization of the soul; I mean the Imagination and the passions. He who invents with the most success, or dresses in the best taste, would probably, from the same sagacity employed to greater purposes, have discovered equal skill, or have formed the same correct taste, in the highest labors of art.

I have mentioned taste in dress, which is certainly one of the lowest subjects to which this word is applied; yet, as I have before observed, there is a right even here, however narrow its foundation, respecting the fashion of any particular nation. But we have still more slender means of determining to which of the different customs of different ages or countries we ought to give the preference, since they seem to be all equally removed from nature. If an European, when he has cut off his beard, and put false hair on his head, or bound up his own natural hair in regular hard knots, as unlike nature as he can possibly make it; and after having rendered them immovable by the help of the fat of hogs, has covered the whole with

flour, laid on by a machine with the utmost regularity; if, when thus attired, he issues forth, and meets a Cherokee Indian, who has bestowed as much time at his toilet, and laid on with equal care and attention his yellow and red ochre on particular parts of his forehead or cheeks, as he judges most becoming; whoever of these two despises the other for this attention to the fashion of his country, whichever first feels himself provoked to laugh, is the barbarian.

A man of real taste is always a man of judgment in other respects; and those inventions which either disdain or shrink from reason, are generally, I fear, more like the dreams of a distempered brain, than the exalted enthusiasm of a sound and true genius.

Artistic Simplicity.—Just moderation must be observed in regard to ornaments; nothing will contribute more to destroy repose than profusion, of whatever kind, whether it consists in the multiplicity of objects, or the variety and brightness of colors. On the other hand, a work without ornament, instead of simplicity, to which it makes pretensions, has rather the appearance of poverty. The degree to which ornaments are admissible, must be regulated by the professed style of the work; but we may be sure of this

truth—that the most ornamental style requires repose to set off even its ornaments to advantage.

Those works of the ancients which are in the highest esteem, have something beside mere simplicity to recommend them. The Apollo, the Venus, the Laocoon, the Gladiator, have a certain composition of action, have contrasts sufficient to give grace and energy in a high degree; but it must be confessed of the many thousand antique statues which we have, that their general characteristic is bordering at least on inanimate insipidity.

Simplicity, when so very inartificial as to seem to evade the difficulties of art, is a very suspicious virtue.

I do not, however, wish to degrade simplicity from the high estimation in which it has been ever justly held. It is our barrier against that great enemy to truth and nature, affectation, which is ever clinging to the pencil, and ready to drop in and poison everything it touches.

Our love and affection to simplicity proceeds in a great measure from our aversion to every kind of affectation. There is likewise another reason why so much stress is laid upon this virtue; the propensity which artists have to fall into the contrary extreme; we therefore set a

guard on that side which is most assailable. When a young artist is first told, that his composition and his attitudes must be contrasted, that he must turn the head contrary to the position of the body, in order to produce grace and animation; that his outline must be undulating, and swelling, to give grandeur; and that the eye must be gratified with a variety of colors; when he is told this, with certain animating words of spirit, dignity, energy, grace, greatness of style, and brilliancy of tints, he becomes suddenly vain of his newly acquired knowledge, and never thinks he can carry those rules too far. It is then that the aid of simplicity ought to be called in to correct the exuberance of youthful ardor.

On Uniformity of Color.—The same may be said in regard to coloring, which in its pre-eminence is particularly applied to flesh. An artist in his first essay of imitating nature, would make the whole mass of one color, as the oldest painters did; till he is taught to observe not only the variety of tints, which are in the object itself, but the differences produced by the gradual decline of light to shadow; he then immediately puts his instruction in practice, and introduces a variety of distinct colors. He must then be again corrected and told, that though there is

this variety, yet the effect of the whole upon the eye must have the union and simplicity of the coloring of nature.

And here we may observe, that the progress of an individual student bears a great resemblance to the progress and advancement of the art itself. Want of simplicity would probably be not one of the defects of an artist who had studied nature only, as it was not of the old masters, who lived in the time preceding the great art of painting; on the contrary, their works are too simple and too inartificial.

Pleasantness as well as Knowledge necessary in Works of Art.—It is not enough that a work be learned; it must be pleasing; the painter must add grace to strength, if he desires to secure the first impression in his favor. Our taste has a kind of sensuality about it, as well as a love of the sublime; both these qualities of the mind are to have their proper consequence, as far as they do not counteract each other; for that is the grand error which much care ought to be taken to avoid.

On Light and Shade for Backgrounds.—There are some rules whose absolute authority, like that of our nurses, continues no longer than while we are in a state of childhood. One of the first rules, for instance, that I believe every master

would give to a young pupil, respecting his conduct and management of light and shadow, would be what Leonardo da Vinci has actually given; that you must oppose a light ground to the shadowed side of your figure, and a dark ground to the light side. If Leonardo had lived to see the superior splendor and effect which has been since produced by the exactly contrary conduct—by joining light to light and shadow to shadow—though without doubt he would have admired it, yet, as it ought not, so probably it would not be the first rule with which he would have begun his instructions.

Again; in the artificial management of the figures, it is directed that they shall contrast each other according to the rules generally given; that if one figure opposes his front to the spectator, the next figure is to have his back turned, and that the limbs of each individual figure be contrasted; that is, if the right leg be put forward, the right arm is to be drawn back.

It is very proper that those rules should be given in the academy: it is proper the young students should be informed that some research is to be made, and that they should be habituated to consider every excellence as reducible to principles. Besides, it is the natural progress of instruction to teach first what is obvious and

perceptible to the senses, and from hence proceed gradually to notions large, liberal, and complete, such as comprise the more refined and higher excellences in art. But when students are more advanced, they will find that the greatest beauties of character and expression are produced without contrast; nay more, that this contrast would ruin and destroy that natural energy of men engaged in real action, unsolicitous of grace. St. Paul preaching at Athens, in one of the Cartoons, far from any affected academical contrast of limbs, stands equally on both legs, and both hands are in the same attitude; add contrast, and the whole energy and unaffected grace of the figure is destroyed. Elymas the sorcerer stretches both hands forward in the same direction, which gives perfectly the expression intended. Indeed you never will find in the works of Raffaelle any of those school-boy affected contrasts. Whatever contrast there is, appears without any seeming agency of art, by the natural chance of things.

What has been said of the evil of excesses of all kinds, whether of simplicity, variety, or contrast, naturally suggests to the painter the necessity of a general inquiry into the true meaning and cause of rules, and how they operate on those faculties to which they are addressed.

On Variety of Treatment.—Whatever mode of composition is adopted, every variety and license is allowable: this only is indisputably necessary, that to prevent the eye from being distracted and confused by a multiplicity of objects of equal magnitude, those objects, whether they consist of lights, shadows, or figures, must be disposed in large masses and groups properly varied and contrasted; that to a certain quantity of action a proportioned space of plain ground is required; that light is to be supported by sufficient shadow; and we may add, that a certain quantity of cold colors is necessary to give value and lustre to the warm colors: what those proportions are cannot be so well learned by precept as by observation on pictures, and in this knowledge bad pictures will instruct as well as good.

Great effect which we observe in the works of the Venetian painters, is not generally known or observed. It ought, in my opinion, to be indispensably observed, that the masses of light in a picture be always of a warm mellow color, yellow, red, or a yellowish-white; and that the blue, the grey, or the green colors be kept almost entirely out of these masses, and be used only to support and set off these warm colors; and for this purpose, a small proportion of cold colors will be sufficient.

Let this conduct be reversed; let the light be cold, and the surrounding colors warm, as we often see in the works of the Roman and Florentine painters, and it will be out of the power of art, even in the hands of Rubens or Titian, to make a picture splendid and harmonious.

On Relief of Backgrounds.—This favorite quality of giving objects relief, was not one of those objects which much engaged the attention of Titian; painters of an inferior rank have far exceeded him in producing this effect. This was a great object of attention, when art was in its infant state; as it is at present with the vulgar and ignorant, who feel the highest satisfaction in seeing a figure, which, as they say, looks as if they could walk round it. But however low I may rate this pleasure of deception, I should not oppose it, did it not oppose itself to a quality of a much higher kind, by counteracting entirely that fulness of manner which is so difficult to express in words, but which is found in perfection in the best works of Correggio, and, we may add, of Rembrandt. This effect is produced by melting and losing the shadows in a ground still darker than those shadows; whereas that relief is produced by opposing and separating the ground from the figure, either by light,

or shadow, or color. This conduct of in-laying, as it may be called, figures on their ground, in order to produce relief, was the practice of the old painters, such as Andrea Mantegna, Pietro Perugino, and Albert Durer; and to these we may add the first manner of Leonardo da Vinci, Giorgione, and even Correggio; but these three were among the first who began to correct themselves in dryness of style, by no longer considering relief as a principal object. As those two qualities, relief and fulness of effect, can hardly exist together, it is not very difficult to determine to which we ought to give the preference. I fear *we* have but very scanty means of exciting those powers over the imagination which make so very considerable and refined a part of poetry. It is a doubt with me, whether we should even make the attempt. The chief, if not the only occasion, which the painter has for this artifice, is, when the subject is improper to be more fully represented, either for the sake of decency, or to avoid what would be disagreeable to be seen: and this is not to raise or increase the passions, which is the reason that is given for this practice, but on the contrary to diminish their effect.

The light of the picture, as I observed, ought to be of a warm color; for though white may

be used for the principal light, as was the practice of many of the Dutch and Flemish painters, yet it is better to suppose *that white* illumined by the yellow rays of the setting sun, as was the manner of Titian. The superiority of which manner is never more striking than when in a collection of pictures we chance to see a portrait of Titian's hanging by the side of a Flemish picture (even though that should be of the hand of Vandyck), which, however admirable in other respects, becomes cold and grey in the comparison.

Positive Expression necessary to Works of Art. — We cannot on this occasion, nor indeed on any other, recommend an undeterminate manner or vague ideas of any kind, in a complete and finished picture. This notion, therefore, of leaving anything to the imagination, opposes a very fixed and indispensable rule in our art — that everything shall be carefully and distinctly expressed, as if the painter knew, with correctness and precision, the exact form and character of whatever is introduced into the picture. This is what with us is called Science, and Learning; which must not be sacrificed and given up for an uncertain and doubtful beauty, which, not naturally belonging to our art, will probably be sought for without success.

Every establishment that tends to the cultivation of the pleasures of the mind, as distinct from those of sense, may be considered as an inferior school of morality, where the mind is polished and prepared for higher attainments.

The Place of Art in Man's Development.—Let us for a moment take a short survey of the progress of the mind towards what is, or ought to be, its true object of attention. Man, in his lowest state, has no pleasures but those of sense, and no wants but those of appetite; afterwards, when society is divided into different ranks, and some are appointed to labor for the support of others, those whom their superiority sets free from labor, begin to look for intellectual entertainments. Thus, while the shepherds were attending their flocks, their masters made the first astronomical observations; so music is said to have had its origin from a man at leisure listening to the strokes of a hammer.

As the senses, in the lowest state of nature, are necessary to direct us to our support, when that support is once secure there is danger in following them further; to him who has no rule of action but the gratification of the senses, plenty is always dangerous: it is therefore necessary to the happiness of individuals, and still more necessary to the security of society, that the mind

should be elevated to the idea of general beauty, and the contemplation of general truth; by this pursuit the mind is always carried forward in search of something more excellent than it finds, and obtains its proper superiority over the common senses of life, by learning to feel itself capable of higher aims and nobler enjoyments. In this gradual exaltation of human nature, every art contributes its contingent towards the general supply of mental pleasure. Whatever abstracts the thoughts from sensual gratifications, whatever teaches us to look for happiness within ourselves, must advance in some measure the dignity of our nature.

The Place of Sculpture.—Sculpture is an art of much more simplicity and uniformity than painting; it can with propriety, and the best effect, be applied to many subjects. The object of its pursuit may be comprised in two words, "form" and "character." The grave and austere character of sculpture requires the utmost degree of formality in composition; picturesque contrasts have here no place; everything is carefully weighed and measured, one side making almost an exact equipoise to the other: a child is not a proper balance to a full-grown figure, nor is a figure sitting or stooping a companion to an upright figure.

The sculptor employs the representation of

the thing itself; but still as a means to a higher end—as a gradual ascent always advancing towards faultless form and perfect beauty. It may be thought at the first view, that even this form, however perfectly represented, is to be valued and take its rank only for the sake of a still higher object, that of conveying sentiment and character, as they are exhibited by attitude, and expression of the passions. But we are sure from experience, that the beauty of form alone, without the assistance of any other quality, makes of itself a great work, and justly claims our esteem and admiration.

Those who think sculpture can express more than we have allowed, may ask, by what means we discover, at the first glance, the character that is represented in a bust, cameo, or intaglio? I suspect it will be found, on close examination, by him who is resolved not to see more than he really does see, that the figures are distinguished by their *insignia* more than by any variety or form or beauty. Take from Apollo his lyre, from Bacchus his thirsus and vine-leaves and Meleager the boar's head, and there will remain little or no difference in their characters.

The Idea of a Picture ought to be Simply Expressed.—It is a general rule, that the form and attitude of the figure should be seen clearly, and

without any ambiguity, at the first glance of the eye. This the painter can easily do by color, by losing parts in the ground, or keeping them so obscure as to prevent them from interfering with the more principal objects. The sculptor has no other means of preventing this confusion than by attaching the drapery for the greater part close to the figure; the folds of which, following the order of the limbs, whenever the drapery is seen, the eye is led to trace the form and attitude of the figure at the same time.

The drapery of the Apollo, though it makes a large mass, and is separated from the figure, does not affect the present question, from the very circumstance of its being so completely separated; and from the regularity and simplicity of its form, it does not in the least interfere with a distinct view of the figure. In reality, it is no more a part of it than a pedestal, a trunk of a tree, or an animal, which we often see joined to statues.

On Drapery in Sculpture.—We come now to the last consideration; in what manner statues are to be dressed, which are made in honor of men, either now living or lately departed.

This is a question which might employ a long discourse of itself. I shall at present only observe, that he who wishes not to obstruct the

artist, and prevent his exhibiting his abilities to their greatest advantage, will certainly not desire a modern dress.

The desire of transmitting to posterity the shape of modern dress must be acknowledged to be purchased at a prodigious price, even the price of everything that is valuable in art.

Working in stone is a very serious business; and it seems to be scarce worth while to employ such durable materials in conveying to posterity a fashion of which the longest existence scarce exceeds a year.

Sculpture is formal, regular, and austere; disdains all familiar objects, as incompatible with its dignity; and is an enemy to every species of affectation, or appearance of academical art. All contrast, therefore, of one figure to another, or of the limbs of a single figure, or even in the folds of the drapery, must be sparingly employed. In short, whatever partakes of fancy or caprice, or goes under the denomination of picturesque, however to be admired in its proper place, is incompatible with that sobriety and gravity which is peculiarly the characteristic of this art.

The detail of particulars, which does not assist the expression of the main characteristic, is worse than useless, it is mischievous, as it dissi-

pates the attention, and draws it from the principal point.

Detail bad unless it helps the General Idea.—To express protuberance by actual relief—to express the softness of flesh by the softness of wax, seems rude and inartificial, and creates no grateful surprise. But to express distances on a plain surface, softness by hard bodies, and particular coloring by materials which are not singly of that color, produces that magic which is the prize and triumph of art.

Carry this principle a step farther. Suppose the effect of imitation to be fully compassed by means still more inadequate; let the power of a few well-chosen strokes, which supersede labor by judgment and direction, produce a complete impression of all that the mind demands in an object; we are charmed with such an unexpected happiness of execution and begin to be tired with the superfluous diligence, which in vain solicits an appetite already satiated.

Drawing and Color the Proper Province of the Painter.—The properties of all objects, as far as a painter is concerned with them, are, the outline or drawing, the color, and the light and shade. The drawing gives the form, the color its visible quality, and the light and shade its solidity.

Excellence in any one of these parts of art

will never be acquired by an artist, unless he has the habit of looking upon objects at large, and observing the effect which they have on the eye when it is dilated, and employed upon the whole, without seeing any one of the parts distinctly. It is by this that we obtain the ruling characteristic, and that we learn to imitate it by short and dexterous methods. I do not mean by dexterity a trick or mechanical habit, formed by guess, and established by custom; but that science, which, by a profound knowledge of ends and means, discovers the shortest and surest way to its own purpose.

If we examine with a critical view the manner of those painters whom we consider as patterns, we shall find that their great fame does not proceed from their works being more highly finished than those of other artists, or from a more minute attention to details, but from that enlarged comprehension which sees the whole object at once, and that energy of art which gives its characteristic effect by adequate expression.

Raffaelle and Titian are two names which stand the highest in our art; one for drawing, the other for painting. The most considerable and the most esteemed works of Raffaelle are the Cartoons, and his fresco works in the Vatican; those, as we all know, are far from being

minutely finished: his principle care and attention seems to have been fixed upon the adjustment of the whole, whether it was the general composition, or the composition of each individual figure; for every figure may be said to be a lesser whole, though in regard to the general work to which it belongs, it is but a part; the same may be said of the head, of the hands, and feet. Though he possessed this art of seeing and comprehending the whole, as far as form is concerned, he did not exert the same faculty in regard to the general effect, which is presented to the eye by color, and light and shade. Of this the deficiency of his oil pictures, where this excellence is more expected than in fresco, is a sufficient proof.

Titian the best Master of Color and Chiaroscuro.—It is to Titian we must turn our eyes to find excellence with regard to color, and light and shade in the highest degree. He was both the first and the greatest master of this art. By a few strokes he knew how to mark the general image and character of whatever object he attempted; and produced, by this alone, a truer representation than his master Giovanni Bellino, or any of his predecessors, who finished every hair. His great care was to express the general color, to preserve the masses of light and shade,

and to give by opposition the idea of that solidity which is inseparable from natural objects. When those are preserved, though the work should possess no other merit, it will have in a proper place its complete effect; but where any of these are wanting, however minutely labored the picture may be in the detail, the whole will have a false and even an unfinished appearance, at whatever distance, or in whatever light, it can be shown.

It is in vain to attend to the variation of tints, if, in that attention, the general hue of flesh is lost; or to finish ever so minutely the parts, if the masses are not observed, or the whole not well put together.

Many artists, as Vasari observes, have ignorantly imagined they are imitating the manner of Titian when they leave their colors rough, and neglect the detail; but, not possessing the principles on which he wrought, they have produced what he calls *goffe pitture*, absurd foolish pictures; for such will always be the consequence of affecting dexterity without science, without selection, and without fixed principles.

On Bad Finish.—There is a kind of high finishing which may safely be condemned, as it seems to counteract its own purpose; that is, when the artist, to avoid that hardness which

proceeds from the outline cutting against the ground, softens and blends the colors to excess; this is what the ignorant call high finishing, but which tends to destroy the brilliancy of color, and the true effect of representation; which consists very much in preserving the same proportion of sharpness and bluntness that is found in natural objects. This extreme softening, instead of producing the effect of softness, gives the appearance of ivory, or some other hard substance, highly polished.

The portraits of Cornelius Jansen appear to have this defect, and consequently want that suppleness which is the characteristic of flesh; whereas, in the works of Vandyck we find the true mixture of softness and hardness perfectly observed.

Those who are not conversant in works of art are often surprised at the high value set by connoisseurs on drawings which appear careless, and in every respect unfinished; but they are truly valuable; and their value arises from this, that they give the idea of an whole; and this whole is often expressed by a dexterous facility which indicates the true power of a painter, even though roughly exerted; whether it consists in the general composition, or the general form of each figure, or the turn of the attitude which be-

stows grace and elegance. All this we may see fully exemplified in the very skilful drawings of Parmegiano and Correggio. On whatever account we value these drawings, it is certainly not for high finishing, or a minute attention to particulars.

Excellence in every part, and in every province of our art, from the highest style of history down to the resemblances of still-life, will depend on this power of extending the attention at once to the whole, without which the greatest diligence is vain.

I wish you to bear in mind, that when I speak of an whole, I do not mean simply an *whole* as belonging to composition, but an *whole* with respect to the general style of coloring; an *whole* with regard to the light and shade; an *whole* of every thing which may separately become the main object of a painter.

On Landscape.—A landscape painter certainly ought to study anatomically (if I may use the expression) all the objects which he paints; but when he is to turn his studies to use, his skill, as a man of genius, will be displayed in showing the general effect, preserving the same degree of hardness and softness which the objects have in nature; for he applies himself to the imagination, not to the curiosity, and works not for the

virtuoso or the naturalist, but for the common observer of life and nature. When he knows his subject, he will know not only what to describe, but what to omit; and this skill in leaving out, is, in all things, a great part of knowledge and wisdom.

The style of Titian is not so pure as that of many other of the Italian schools, yet there is a sort of senatorial dignity about him, which, however awkward in his imitators, seem to become him exceedingly.

The same excellence of manner which He displayed in history or portrait-painting, is equally conspicuous in his landscapes, whether they are professedly such, or serve only as backgrounds. One of the most eminent of this latter kind is to be found in the picture of St. Pietro Martire. The large trees, which are here introduced, are plainly distinguished from each other.

Portraiture.—We may extend these observations even to what seems to have but a single, and that an individual object. The excellence of portrait-painting, and, we may add, even the likeness, the character, and countenance, as I have observed in another place, depend more upon the general effect produced by the painter, than on the exact expression of the peculiarities, or minute discrimination of the parts. The chief at-

tention of the artist is, therefore, employed in planting the features in their proper places, which so much contributes to giving the effect and true impression of the whole. The very peculiarities may be reduced to classes and general descriptions; and there are, therefore, large ideas to be found even in this contracted subject. He may afterwards labor single features to what degree he thinks proper, but let him not forget continually to examine, whether in finishing the parts he is not destroying the general effect.

I should be sorry, if what has been said should be understood to have any tendency to encourage that carelessness which leaves work in an unfinished state. I commend nothing for the want of exactness; I mean to point out that kind of exactness which is the best, and which is alone truly to be so esteemed.

I would rather wish a student to employ himself upon whatever he has been incited to by any immediate impulse, than to go sluggishly about a prescribed task; whatever he does in such a state of mind, little advantage accrues from it, as nothing sinks deep enough to leave any lasting impression; and it is impossible that anything should be well understood, or well done, that is taken into a reluctant understanding, and executed with a servile hand.

After good Drawing other Excellences Secondary.—After a habit is acquired of drawing correctly from the model (whatever it may be) which he has before him, the rest, I think, may be safely left to chance; always supposing that the student is *employed*, and that his studies are directed to the proper object.

Under the influence of sloth, or of some mistaken notion, is that disposition which always wants to lean on other men. Such students are always talking of the prodigious progress they should make, if they could but have the advantage of being taught by some particular eminent master. To him they would wish to transfer that care which they ought and must take of themselves. Such are to be told, that after the rudiments are passed, very little of our Art can be taught by others. The most skilful master, can do little more than put the end of the clue into the hands of his scholar, by which he must conduct himself.

Raffaelle's Rule for Drawing Hands.—It is a rule that Raffaelle observed (and indeed ought never to be dispensed with), in a principal figure, to show both hands; that it should never be a question, what is to become of the other hand.

The Habits of Thought fit to make Artists.—The habit of contemplating and brooding over

the ideas of great geniuses, till you find yourself warmed by the contact, is the true method of forming an artist-like mind; it is impossible, in the presence of those great men, to think, or invent in a mean manner; a state of mind is acquired that receives those ideas only which relish of grandeur and simplicity.

On Invention.—If I were to recommend method in any part of the study of a painter, it would be in regard to invention; that young students should not presume to think themselves qualified to invent, till they were acquainted with those stores of invention the world already possesses, and had by that means accumulated sufficient materials for the mind to work with.

After you have taken a figure, or any idea of a figure, from any of those great painters, there is another operation still remaining, which I hold to be indispensably necessary, that is, never to neglect finishing from nature every part of the work. It is a great matter to be in the way of accident, and to be watchful and ready to take advantage of it; besides, when you fix the position of a model, there is danger of putting him in an attitude into which no man would naturally fall. This extends even to drapery. We must be cautious in touching and altering a fold of the stuff, which serves as a model, for

fear of giving it inadvertently a forced form; and it is perhaps better to take the chance of another casual throw, than to alter the position in which it was at first accidentally cast.

Making Use of Accidents.—Accident in the hands of an artist who knows how to take the advantage of its hints, will often produce bold and capricious beauties of handling and facility, such as he would not have thought of, or ventured, with his pencil, under the regular restraint of his hand. However, this is fit only on occasions where no correctness of form is required, such as clouds, stumps of trees, rocks, or broken ground. Works produced in an accidental man ner will have the same free unrestrained air as the works of nature, whose particular combinations seem to depend upon accident.

Study of Nature.—It is not uncommon to meet with artists who, from a long neglect of cultivating this necessary intimacy with nature, do not even know her when they see her; she appearing a stranger to them, from their being so long habituated to their own representation of her. I have heard painters acknowledge, though in that acknowledgment no degradation of themselves was intended, that they could do better without nature than with her; or, as they expressed it themselves, *that it only put them out.*

A painter with such ideas and such habits, is indeed in a most hopeless state. *The art of seeing nature*, or, in other words, the art of using models, is in reality the great object, the point to which all our studies are directed. As for the power of being able to do tolerably well, from practice alone, let it be valued according to its worth. But I do not see in what manner it can be sufficient for the production of correct, excellent, and finished pictures. He who recurs to nature, at every recurrence renews his strength. The rules of art he is never likely to forget; they are few and simple; but nature is refined, subtle, and infinitely various, beyond the power and retention of memory; it is necessary, therefore, to have continual recourse to her. In this intercourse, there is no end of his improvement; the longer he lives, the nearer he approaches to the true and perfect idea of art.

The lower kind of comedy, or farce, like the inferior style of painting, the more naturally it is represented, the better; but the higher appears to me to aim no more at imitation, so far as it belongs to anything like deception, or to expect that the spectators should think that the events there represented are really passing before them, than Raffaelle in his cartoons, or Poussin in his sacraments, expected it to be believed, even for

a moment, that what they exhibited were real figures.

Landscape Gardening. — Gardening, as far as gardening is an art, or entitled to that appellation, is a deviation from nature; for if the true taste consists, as many hold, in banishing every appearance of art, or any traces of the footsteps of man, it would then be no longer a garden. Even though we define it, "Nature to advantage dressed," and in some sense is such, and much more beautiful and commodious for the recreation of man; it is, however, when so dressed, no longer a subject for the pencil of a landscape-painter, as all landscape-painters know, who love to have recourse to nature herself, and to dress her according to the principles of their own art; which are far different from those of gardening, even when conducted according to the most approved principles; and such as a landscape painter himself would adopt in the disposition of his own grounds, for his own private satisfaction.

The Value of Accidents.—It may not be amiss for the architect to take advantage *sometimes* of that to which I am sure the painter ought always to have his eyes open, I mean the use of accidents; to follow when they lead, and to improve them, rather than always to trust to a

regular plan. It often happens that additions have been made to houses, at various times, for use or pleasure. As such buildings depart from regularity, they now and then acquire something of scenery by this accident, which I should think might not unsuccessfully be adopted by an architect, in an original plan, if it does not too much interfere with convenience. Variety and intricacy is a beauty and excellence in every other of the arts which address the imagination; and why not in architecture?

The forms and turnings of the streets of London and other old towns are produced by accident, without any original plan or design, but they are not always the less pleasant to the walker or spectator, on that account. On the contrary, if the city had been built on the regular plan of Sir Christopher Wren, the effect might have been, as we know it is in some new parts of the town, rather unpleasing; the uniformity might have produced weariness, and a slight degree of disgust.

Different Study of Nature.—In the study of our art, as in the study of all arts, something is the result of *our own* observation of nature; something, and that not a little, the effect of the example of those who have studied the same nature before us, and who have cultivated

before us the same art, with diligence and success.

Gainsborough's Study of Nature.—Gainsborough had a habit of continually remarking to those who happened to be about him whatever peculiarity of countenance, whatever accidental combination of figure, or happy effects of light and shadow, occurred in prospects, in the sky, in walking the streets, or in company. If, in his walks, he found a character that he liked, and whose attendance was to be obtained, he ordered him to his house; and from the fields he brought into his painting-room, stumps of trees, weeds, and animals of various kinds; and designed them not from memory, but immediately from the objects. He even framed a kind of model of landscapes on his table; composed of broken stones, dried herbs, and pieces of looking-glass, which he magnified and improved into rocks, trees, and water. How far this latter practice may be useful in giving hints, the professors of landscape can best determine.

Painting by Lamplight.—We must not forget, whilst we are on this subject, to make some remarks on his custom of painting by night, which confirms what I have already mentioned—his great affection to his art; since he could not amuse himself in the evening by any other

means so agreeable to himself. I am, indeed, much inclined to believe that it is a practice very advantageous and improving to an artist; for by this means he will acquire a new and a higher perception of what is great and beautiful in nature. By candle-light, not only objects appear more beautiful, but from their being in a greater breadth of light and shadow, as well as having a greater breadth and uniformity of color, nature appears in a higher style; and even the flesh seems to take a higher and richer tone of color. Judgment is to direct us in the use to be made of this method of study; but the method itself is, I am very sure, advantageous. I have often imagined that the two great colorists, Titian and Correggio, though I do not know that they painted by night, formed their high ideas of coloring from the effects of objects by this artificial light: but I am more assured that whoever attentively studies the first and best manner of Guercino, will be convinced that he either painted by this light, or formed his manner on this conception.

Effect.—However they may appear to superficial observers, painters know very well that a steady attention to the general effect takes up more time, and is much more laborious to the mind, than any mode of high finishing, or smooth-

ness, without such attention. His *handling, the manner of leaving the colors*, or, in other words, the methods he used for producing the effect, had very much the appearance of the work of an artist who had never learned from others the usual and regular practice belonging to the art; but still, like a man of strong intuitive perception of what was required, he found out a way of his own to accomplish his purpose.

Every artist must have remarked, how often that lightness of hand which was in his dead color, or first painting, escaped in the finishing when he had determined the parts with more precision; and another loss he often experiences, which is of greater consequence; while he is employed in the detail, the effect of the whole together is either forgotten or neglected. The likeness of a portrait, as I have formerly observed, consists more in preserving the general effect of the countenance, than in the most minute finishing of the features, or any of the particular parts. Now Gainsborough's portraits were often little more, in regard to finishing, or determining the form of the features, than what generally attends a dead color; but as he was always attentive to the general effect, or whole together, I have often imagined that this unfinished manner contributed even to that striking resemblance

for which his portraits are so remarkable. Though this opinion may be considered as fanciful, yet I think a plausible reason may be given, why such a mode of painting should have such an effect. It is presupposed that in this undetermined manner there is the general effect; enough to remind the spectator of the original; the imagination supplies the rest, and perhaps more satisfactorily to himself, if not more exactly than the artist, with all his care, could possibly have done. At the same time it must be acknowledged there is one evil attending this mode; that if the portrait were seen previous to any knowledge of the original, different persons would form different ideas, and all would be disappointed at not finding the original correspond with their own conceptions; under the great latitude which indistinctness gives to the imagination to assume almost what character or form it pleases.

A lightness of effect produced by color, and that produced by facility of handling, are generally united; a copy may preserve something of the one, it is true, but hardly ever of the other; a connoisseur, therefore, finds it often necessary to look carefully into the picture before he determines on its originality.

Art of Slow Growth.—The subordinate parts of our art, and perhaps of other arts, expand them-

selves by a slow and progressive growth; but those which depend on a native vigor of imagination generally burst forth at once in fulness of beauty. Of this Homer probably, and Shakspeare more assuredly, are signal examples. Michael Angelo possessed the poetical part of our art in a most eminent degree; and the same daring spirit which urged him first to explore the unknown regions of the imagination, delighted with the novelty, and animated by the success of his discoveries, could not have failed to stimulate and impel him forward in his career beyond those limits, which his followers, destitute of the same incentives, had not strength to pass.

Imagination and Mechanical Drawing.—To distinguish between correctness of drawing, and that part which respects the imagination, we may say the one approaches to the mechanical (which in its way, too, may make just pretensions to genius), and the other to the poetical. To encourage a solid and vigorous course of study, it may not be amiss to suggest, that perhaps a confidence in the mechanic produces a boldness in the poetic.

Study of M. Angelo.—I would recommend young artists to study the works of Michael Angelo, as he himself did the works of the ancient sculptors; he began when a child, a copy of a

mutilated satyr's head, and finished in his model what was wanting in the original. In the same manner, the first exercise that I would recommend to the young artist when he first attempts invention, is, to select every figure, if possible, from the inventions of Michael Angelo. If such borrowed figures will not bend to his purpose, and he is constrained to make a change to supply a figure himself, that figure will necessarily be in the same style with the rest; and his taste will by this means be naturally initiated, and nursed in the lap of grandeur. He will sooner perceive what constitutes this grand style by one practical trial than by a thousand speculations, and he will in some sort procure to himself that advantage which in these later years has been denied him; the advantage of having the greatest of artists for his master and instructor.

The next lesson should be, to change the purpose of the figures without changing the attitude, as Tintoret has done with the Samson of Michael Angelo. Instead of the figure which Samson bestrides, he has placed an eagle under him; and instead of the jaw-bone, thunder and lightning in his right hand; and thus it becomes a Jupiter. Titian, in the same manner, has taken the figure which represents God dividing the light from the darkness in the vault of the Capella Sestina, and

has introduced it in the famous battle of Cadore, so much celebrated by Vasari; and extraordinary as it may seem, it is here converted to a general falling from his horse. A real judge who should look at this picture, would immediately pronounce the attitude of that figure to be in a greater style than any other figure of the composition. These two instances may be sufficient, though many more might be given in their works, as well as in those of other great artists.

Michael Angelo.—Indeed, from all the circumstances related of his life, he appears not to have had the least conception that his art was to be acquired by any other means than great labor; and yet he, of all men that ever lived, might make the greatest pretensions to the efficacy of native genius and inspiration. I have no doubt that he would have thought it no disgrace, that it should be said of him, as he himself said of Raffaelle, that he did not possess his art from nature, but by long study. He was conscious that the great excellence to which he arrived was gained by dint of labor, and was unwilling to have it thought that any transcendant skill, however natural its effects might seem, could be purchased at a cheaper price than he had paid for it.

Imitation of Nature.—Among the painters * and

* From the *Idler.*

the writers on painting, there is one maxim universally admitted and continually inculcated. *Imitate Nature*, is the invariable rule; but I know none who have explained in what manner this rule is to be understood; the consequence of which is, that every one takes it in the most obvious sense—that objects are represented naturally, when they have such relief that they seem real. It may appear strange, perhaps, to hear this sense of the rule disputed; but it must be considered, that if the excellency of a painter consisted only in this kind of imitation, painting must lose its rank, and be no longer considered as a liberal art, and sister to poetry: this imitation being merely mechanical, in which the slowest intellect is always sure to succeed best; for the painter of genius cannot stoop to drudgery, in which the understanding has no part; and what pretense has the art to claim kindred with poetry, but by its power over the imagination? To this power the painter of genius directs his aim; in this sense he studies nature, and often arrives at his end, even by being unnatural, in the confined sense of the word.

On Generalization.—The grand style of painting requires this minute attention to be carefully avoided, and must be kept as separate from it as the style of poetry from that of history.

Poetical ornaments destroy that air of truth and plainness which ought to characterize history; but the very being of poetry consists in departing from this plain narration, and adopting every ornament that will warm the imagination. To desire to see the excellences of each style united, to mingle the Dutch with the Italian school, is to join contrarieties which cannot subsist together, and which destroy the efficacy of each other. The Italian attends only to the invariable, the great and general ideas which are fixed and inherent in universal nature; the Dutch, on the contrary, to literal truth and a minute exactness in the detail, as I may say, of nature, modified by accident. The attention to these petty peculiarities is the very cause of this naturalness so much admired in the Dutch pictures, which, if we suppose it to be a beauty, is certainly of a lower order, that ought to give place to a beauty of a superior kind, since one cannot be obtained but by departing from the other.

If my opinion were asked concerning the works of Michael Angelo, whether they would receive any advantage from possessing this mechanical merit, I should not scruple to say, they would lose, in a great measure, the effect which they now have on every mind susceptible of great and noble ideas. His works may be said

to be all genius and soul; and why should they be loaded with heavy matter, which can only counteract his purpose by retarding the progress of the imagination.

*Composition.**—Composition, which is the principal part of the invention of a painter, is by far the greatest difficulty he has to encounter. Every man that can paint at all, can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of the art, that more strongly implies genius, than perhaps any other quality whatever.

On Proportion.—The ancients have commonly allowed eight heads to their figures, though some of them have but seven; but we ordinarily divide the figures into ten faces;† that is to say, from the crown of the head to the sole of the foot, in the following manner:

From the crown of the head to the forehead is the third part of a face.

The face begins at the root of the lowest hairs which are upon the forehead, and ends at the bottom of the chin.

The face is divided into three proportionable parts; the first contains the forehead, the

* From the notes on "The Art of Painting."

† This depends on the age and quality of the persons. The Apollo and Venus of Medicis have more than ten faces.

second the nose, and the third the mouth and the chin; from the chin to the pit betwixt the collar-bones are two lengths of a nose.

From the pit betwixt the collar-bones to the bottom of the breast, one face.

From the bottom of the breasts to the navel, one face.*

From the navel to the genitories, one face.†

From the genitories to the upper part of the knee, two faces.

The knee contains half a face.

From the lower part of the knee to the ankle, two faces.

From the ankle to the sole of the foot, half a face.

A man, when his arms are stretched out, is, from the longest finger of his right hand to the longest of his left, as broad as he is long.

From one side of the breasts to the other, two faces.

The bone of the arm, called Humerus, is the length of two faces from the shoulder to the elbow.

From the end of the elbow to the root of

* The Apollo has a nose more.

† The Apollo has half a nose more; and the upper half of the Venus de Medicis is to the lower part of the belly, and not to the privy parts.

the little finger, the bone called Cubitus, with part of the hand, contains two faces.

From the box of the shoulder-blade to the pit betwixt the collar-bones, one face.

If you would be satisfied in the measure of breadth, from the extremity of one finger to the other, so that this breadth should be equal to the length of the body, you must observe, that the boxes of the elbows with the humerus, and of the humerus with the shoulder-blade, bear the proportion of half a face when the arms are stretched out.

The sole of the foot is the sixth part of the figure.

The hand is the length of a face.

The thumb contains a nose.

The inside of the arm, from the place where the muscle disappears, which makes the breast (called the pectoral muscle), to the middle of the arm, four noses.

From the middle of the arm to the beginning of the head, five noses.

The longest toe is a nose long.

The two utmost parts of the teats, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

For the breadth of the limbs, no precise measures can be given, because the measures

themselves are changeable, according to the quality of the persons, and according to the movement of the muscles.—*Du Piles.*

The measures of the ancient statues, by Audran, appear to be the most useful, as they are accompanied with the outline of the figures which are most distinguished for correctness.

Guido's Generalization from Models.—A circumstance mentioned in the life of Guido is well worth the attention of artists. He was asked from whence he borrowed his idea of beauty, which is acknowledged superior to that of any other painter; he said he would show all the models he used, and ordered a common porter to sit before him, from whom he drew a beautiful countenance. This was undoubtedly an exaggeration of his conduct; but his intention was to show that he thought it necessary for painters to have some model of nature before them, however they might deviate from it, and correct it from the idea of perfect beauty which they have formed in their minds.

In painting it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea. When there is a model, there is something to proceed on, something to be corrected; so that even suppos-

ing no part is adopted, the model has still been not without use.

Contrast of Lines.—When the picture consists of a single figure only, that figure must be contrasted in its limbs and drapery with great variety of lines; it should be as much as possible a composition of itself. It may be remarked, that such a complete figure will never unite or make a part of a group; as on the other hand, no figure of a well conducted group will stand by itself. A composition, where every figure is such as I suppose a single figure ought to be, and those likewise contrasted to each other, which is not uncommon in the works of young artists, produces such an assemblage of artifice and affectation as is in the highest degree unnatural and disgustful.

There is another circumstance which, though not improper in single figures, ought never to be practised in historical pictures; that of representing any figure as looking out of the picture—that is, looking at the person who views the picture. This conduct in history gives an appearance to that figure of having no connection with the rest, and ought, therefore, never to be practised except in ludicrous subjects.

It is not certain that the variety recommended in a single figure can with equal success,

be extended to coloring. The difficulty will be in diffusing the colors of the drapery of this single figure to other distant parts of the picture, for this is what harmony requires; this difficulty, however, seems to be evaded in the works of Titian, Vandyck, and many others, by dressing their single figures in black or white.

Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dress to crimson velvet and white linen: he has, therefore, made the curtain in the background of the same crimson color, and the white is diffused by a letter which lies on the table; and a bunch of flowers is likewise introduced for the same purpose.

Simplicity of Color.—Another circumstance that tends to prejudice me in favor of their coloring, is the account we have of some of their principal painters using but four colors only. I am convinced the fewer the colors the cleaner will be the effect of those colors, and that four are sufficient to make every combination required. Two colors mixed together will not preserve the brightness of either of them single, nor will three be as bright as two; of this observation, simple as it is, an artist who wishes to color bright a vill know the value.

is Titian, Paul Veronese, and Tintoret, were some ng the first painters who reduced to a system

what was before practised without any fixed principle, and consequently neglected occasionally. From the Venetian painters, Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor painters of familiar life in the Dutch school.

Proportion of Light and Shade.—When I was at Venice, the method I took to avail myself of their principles was this. When I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject, or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments I found the paper blotted nearly alike: their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less,

scarce an eighth: by this conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade. supposing equal skill in the artist.

The highest finishing is labor in vain, unless at the same time there be preserved a breadth of light and shadow; it is a quality, therefore that is more frequently recommended to students, and insisted upon, than any other whatever; and, perhaps, for this reason, because it is most apt to be neglected, the attention of the artist being so often entirely absorbed in the detail.

To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here, though each individual grape on the light side has its light, and shadow, and reflection, yet altogether they make but one broad mass of light: the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master-hand, that is, in other words, will have more the characteristic and *generale* of nature, than the most laborious finishing, where this breadth is lost or neglected.

Value of Backgrounds.—By a story told of Rubens, we have his authority for asserting, that to the effect of the picture the back-ground is of the greatest consequence.

Rubens being desired to take under his instruction a young painter, the person who recommended him, in order to induce Rubens the more readily to take him, said, that he was already somewhat advanced in the art, and that he would be of immediate assistance in his back-grounds. Rubens smiled at his simplicity, and told him, that if the youth was capable of painting his back-grounds, he stood in no need of his instructions; that the regulation and management of them required the most comprehensive knowledge of the art. This painters know to be no exaggerated account of a back-ground, being fully apprised how much the effect of the picture depends upon it.

It must be in union with the figure, so as not to have the appearance of being inlaid, like Holbein's portraits, which are often on a bright green or blue ground. To prevent this effect, the ground must partake of the color of the figure; or, as expressed in a subsequent line, receive all the treasures of the palette. The background regulates where and in what part the figure is to be relieved. When the form is beautiful, it is to

be seen distinctly; when, on the contrary, it is uncouth or too angular, it may be lost in the ground. Sometimes a light is introduced in order to join and extend the light on the figure, and the dark side of the figure is lost in a still darker back-ground; for the fewer the outlines are which cut against the ground the richer will be the effect; as the contrary produces what is called the dry manner.

One of the arts of supplying the defect of a scantiness of dress by means of the back-ground may be observed in a whole length portrait by Vandyck, which is in the cabinet of the Duke of Montague, the dress of this figure would have had an ungraceful effect; he has, therefore, by means of a light back-ground opposed to the light of the figure, and by the help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye.

As I have given instances from the Dutch school, where the art of breaking color may be learned, we may recommend here an attention to the works of Watteau for excellence in this florid style of painting. To all these different manners, there are some general rules that must never be neglected. First, that the same color which makes the largest mass be diffused and appear

to revive in different parts of the picture: for a single color will make a spot or blot. Even the dispersed flesh color, which the faces and hands make, requires a principal mass, which is best produced by a naked figure: but where the subject will not allow of this, a drapery approaching to flesh color will answer the purpose; as in the Transfiguration, where a woman is clothed in drapery of this color, which makes a principal to all the heads and hands of the picture; and for the sake of harmony, the colors, however distinguished in their light, should be nearly the same in their shadows.

Value of Dark Shadows.—I am no enemy to dark shadows. The general deficiency to be observed in the works of the painters of the last age, as well as indeed of many of the present, is a feebleness of effect; they seem to be too much afraid of those *midnight* shadows, which alone give the power of nature, and without which a picture will appear like one wholly wanting solidity and strength. The lightest and gayest style requires this foil to give it force and brilliancy.

There is another fault prevalent in the modern painters,—the predominance of a grey leaden color over the whole picture: this is more particularly to be remarked when their works hang in the same room with pictures well and pow-

erfully colored. These two deficiencies, the want of strength, and the want of mellowness or warmth, are often imputed to the want of materials: as if we had not such good colors as those painters whose works we so much admire.

Grey unites a Picture.—Thus again, we recommend to paint soft and tender to make a harmony and union of coloring; and for this end, that all the shadows shall be nearly of the same color. The reason of these precepts being at all enforced, proceeds from the disposition which artists have to paint harder than nature, to make the outline more cutting against the ground, and to have less harmony and union than is found in nature, preserving the same brightness of color in the shadows as are seen in the lights: both these false manners of representing nature were the practice of the painters when the art was in its infancy, and would be the practice now of every student who was left to himself, and had never been taught the art of seeing nature.

II.

SIR CHARLES BELL.

II.

SIR CHARLES BELL.

Influence of Climate on Art in Greece. — In his history of ancient art, Winckelmann seems to attribute all to climate; not only the perfection of form in the inhabitants of Greece, but their serenity of mind, sweetness, and love of beauty.

It is strange that Winckelmann should attribute so much to the influence of climate, seeing that where the olive still ripens, in the long summer of Greece, not a vestige of those virtues which were the boast of the ancients remain.

Influence of Institutions on Art.—The inquiry into the history of ancient art were an idle one, if it did not lead to the conviction that institutions, much more than climate, influence the faculties of man. Indolence steals upon communities as upon individuals. In the same regions, and in the same climate, the inhabitants are at one time overwhelmed in ignorance and superstition, and at another elevated to the most

admired intellectual exertions. When the energies of a people are roused, there is an improvement in the arts of peace, however gloomy and foreboding the struggle may at first appear. The mind excited by public events does not subside into indolence. In Athens the struggle for power, and the desire of independence, forced the highest talents to the highest station. It was during the contests of the free states of Italy that the arts revived.

In what Beauty of Countenance Consists.—Beauty of countenance may be defined in words, as well as demonstrated in art.

A face may be beautiful in sleep, and a statue without expression may be highly beautiful. On the other hand, expression may give charm to a face the most ordinary. Hence it appears that our inquiry divides itself into—the permanent form of the head and face; and the motion of the features, or countenance which, in ordinary conditions, has nothing remarkable, may become beautiful in expression.* It is expression which raises affection, which dwells pleasantly or painfully on the memory. When we look forward to the meeting with those we love, it is the illuminated face we hurry to meet; and none who have lost a friend but must acknowledge that it

* II. From the Anatomy of Expression.

is the evanescent expression, more than the permanent form, which is painfully dear to them.

Harmony of Features.—The truth is, that we are more moved by the features than by the form of the whole head. Unless there be a conformity in every feature to the general shape of the head, throwing the forehead forward on the face produces deformity;" and the question returns with full force:—How is it that we are led to concede that the antique head of the Apollo or of the Jupiter is beautiful, when the facial line makes a hundred degrees with the horizontal line? In other words, How do we admit that to be beautiful which is not natural? Simply for the same reason that if we discover a broken portion of an antique, a nose, or a chin, of marble, we can say, without deliberation, this must have belonged to a work of antiquity; which proves that the character is distinguishable in every part,—in each feature, as well as in the whole head.

What Constitutes Nobility in a Face.—We must assume a new principle, and it is this—that in the face there is a character of nobleness observable, depending on the development of certain organs which indicate the prevalence of the higher qualities allied to thought, and therefore human. A great mistake has prevailed in sup-

posing that the expansion of some organs in the face of man, marks a participation in the character of the brute: that the fully developed nose indicates the grovelling propensities, and the extended mouth, the ferocity of the lower animals. Let us correct this misconception by considering the properties or uses of the mouth. It is for feeding certainly, but it is also for speech. Extend the jaws, project the teeth, widen the mouth, and a carnivorous propensity is declared; but concentrate the mouth, give to the chin fulness and roundness, and due form to the lips; show through them the quality of eloquence, of intelligence, and of human sentiments,—and the nobleness is enhanced, which was only in part indicated, by the projection of the forehead.

Distinction between Men and Brutes.—Now, look to the antique head and say, is the mouth for masticating, or for speech and expression of sentiment? So of the nose. Here, even Cuvier mistook the principle. The nose on the man's face has nothing in common with the snout of a beast. The prominence of the nose, and of the lower part of the forehead, and the development of the cavities in the centre of the face, are all concerned in the *voice*. This is ascertained by the manliness of voice coming with the full development of these parts. Nothing sensual is in-

dicated by the form of the human nose; although by depressing it and joining it to the lip,—the condition of the brute.—as in the satyr, the idea of something sensual is conveyed.

A comparison of the eye and the ear brings out the principle more distinctly. Enlarge the orbit, magnify the eyes; let them be full, clear, piercing, full of fire, still they combine with the animated human countenance; they imply a capacity consistent with human thought, a vivacity and intelligence partaking of mind. But large pendulous ears, or projecting and sharp ears, belong to the satyr; for man is not to be perpetually watchful, or be startled and alarmed by every noise.

Correspondence between the jaws and General Skeleton.—It will be found that the jaws correspond with the general skeleton; very tall men—especially if gigantic, have large jaws, and comparatively small heads. In rickety deformity of the bones, the character of the face is exhibited, by a defect in the size of the jaw-bones, which have yielded to the action of their muscles.

Facial Angle.—The difficulty of finding a line by which to measure the inclination of the face would be removed, if we were to take the head as fairly balanced on the articulating surfaces of the atlas, or first bone of the spine; but in the

living body, it will not be easy to fix the head in the equipoise. Something may be attained by comparing the general position of the head, in the European and the negro; but nothing approaching to the accuracy which observation pretending to science, requires.

Comparison between the European and the Negro.—My next object of inquiry was to find on what the distinctive character of the negro face really depends. For to the eye a negro face appears larger, while in fact it is proved to be smaller than the European, considered in relation to the cranium. I took off the lower jaw-bones from both the European and the negro skull; and then, in order to poise the skulls on the perpendicular rod, it was required to move both forward on the point of the rod. But it was found necessary to shift the negro skull considerably *farther* forward than the European: the point of the rod thus removed backward on the scale, indicated that the lower jaw of the negro bore a greater proportion to the skull than that of the European. The facial line was of course thrown farther backwards in both skulls on taking away the jaw; but the jaw of the negro being larger than that of the European, the inclination backward was greater in the negro skull. Proceeding to take away the upper jaws, and then the whole

bones of the face, the index on the surface of the cranium showed that the jaw-bones of the negro bore a much greater proportion to the head and the other bones of the face, than those of the European skull; and that the apparent magnitude of the bones of the negro face resulted from the size and form of the jaw-bones alone, while the upper bones of the face, and indeed all that had not relation to the teeth and mastication, were less than those of the European skull.

In the negro, besides the greater weakness and lightness in the bones of the whole skull, there is a remarkable deficiency of length in the head forward, producing a narrow and depressed forehead; whereas a large capacious forehead is allowed to be the least equivocal mark of perfection in the head.

Hunger and the Sense of Taste in Animals.— In examining the mouth and jaws of animals, we shall be convinced that the form of the bones is adapted to the necessities of the creature, independently altogether of the sense of taste; that in man, whose jaw-bones are smaller than those of other animals, this sense is most perfect, most exquisite in degree, and suited to the greatest variety in its exercise. Turning to the skulls of the horse and the lion, we shall see that the one

is fitted for powerful mastication, and the other for tearing and lacerating, not for cutting or grinding; and if we examine the form of the teeth more narrowly, we shall perceive that there must necessarily be a form of the jaw corresponding to these actions. In the lion, the tiger, and all carnivorous animals, much of the character of the face lies in the depth of the jaw forward; because this depth is necessary for the socketing of the long canine teeth. When, on the contrary, the jaw is deep and strong towards the back part, it is for the firm socketing of the grinding teeth, and is characteristic of the form of the head of the horse, and of all graminivorous animals. There is also a peculiar form of the head and distinct expression, in the rodentia, and such animals as have to pierce shells for their food, as the monkeys, which is produced by their cutting teeth being placed at right angles in their jaws, for the action of gnawing.

On Likeness to Lower Animals.—It is to be observed, that it is not necessarily a deformity that a feature resembles that of a lower animal. In our secret thoughts the form has a reference to the function. If the function be allied to intellect, or is connected with mind (as the eye especially is), then there is no incompatibility with the human countenance, though the organ

should bear a resemblance to the same part in a brute; but, if it has a relation to the meaner necessities of animal life, as the jaws, or the teeth, the effect is incompatible, and altogether at variance with human physiognomy.

If we take the antique as the model of beauty in the human head, we shall confess that a prominent cheek-bone, or a jaw-bone large and square behind, is a defect; that the great depth of face, produced by the length of the teeth, is also a deformity; that the projecting jaws are still worse; and, above all, that the monkey-like protrusion of the fore-teeth takes away from the dignity of human expression.

The Effect of Mind on the Face.—When the principles that sway our secret thoughts are discovered, and when by a comparison of the parts of the head anatomically, a secure foundation is laid for the accurate observation of nature, the lines of Camper and Blumenbach will aid us in the examination of character; but these methods of measurement are, of themselves, imperfect, and, being founded, on a mistaken principle, they lead to unsatisfactory conclusions.

Difference Between Infants and Adults.—Compare the outline of the infant's head with that of the boy, and the effect of the expansion of the bones of the face in bestowing the character-

istic form of youth, will be apparent. The face in the youth is lengthened, and is less round than that of the infant. The brow, however, is not enlarged in proportion to the increase of the lower part of the face; though the form is so far changed that a prominent ridge is now developed along the course of the eyebrows.

From infancy to adolescence, there is a great increase in the size of the upper jaw-bone (the superior maxillary bone). This is chiefly owing to its containing within it another cavity (the maxillary sinus); which, like the frontal sinus, becomes greatly developed with advancing years. There are several new characters given to the countenance by the enlargement of the upper jaw-bone which may be regarded as the centre of the bones of the face. It has the effect of raising and lengthening the bones of the nose, and making the cheek-bones (or ossa melæ) project farther.

The growth of the large teeth in the adult, contrasted with the child, adds to the depth, as well as length, of both the upper and lower jaw-bones, and the whole face becomes consequently longer. Another necessary effect is, that the angle of the lower jaw recedes more towards the ear, and acquires more distinctness. Thus it is, that by the growth of the teeth and of

those processes of the bones which support and fix them (the alveolar processes), and by the lengthening and receding of the angle of the jaw, a manly squareness of the chin and lower part of the face takes the place of the fulness and roundness of childhood.

Change in Old Age.—This view of the skull, at different periods of life suggests another observation, relating to the characters of age. When the teeth fall out in old age, the sockets which grow up along with them waste away. Accordingly, while the depth of the lower jaw-bone, from the hinge to the angle, is undiminished, and its length towards the chin is the same, there remains nothing at the part where the teeth were implanted but the narrow base of the jaw. The jaws are allowed to approach nearer to each other at the fore-part; the angle of the lower jaw comes of course more forward, and resembles that of the child, were it not that the chin projects; the chin and the nose approximate, the lips fall in, the mouth is too small for the tongue, and the speech is inarticulate.

The Skull.—In touching even slightly on this subject, we must attend to certain principles. It is to be understood, that a shock or vibration passing through the brain proves more destruc-

tive than a wound penetrating its substance. A skull stronger, thicker, and more solid than that which we possess would not have given greater security: it would have vibrated to a greater degree, and the concussion arising even from trifling blows on the head, would have effectually benumbed the faculties.

A child bears knocks which would be fatal in old age. This is owing to the skull being thin, uniform in texture, and elastic, in childhood; and to the brain being of a corresponding structure. The brain is at this age soft to a degree that would be unnatural in mature years. This resiliency of the skull, and yielding quality of the brain, explain how the child is uninjured by blows, which would be attended with fatal concussion in after-life. But there is also a provision in adults for moderating the effects of such accidents. In proportion as the brain acquires firmness during growth, a gradual change takes place in the structure of the bones of the head; the protecting cranium is not simply strengthened; it is not merely thickened; the flat bones which surround the brain are split into layers, an external and an internal one. These layers have each a different density, and a softer substance than either is interposed between them; the effect of which is, to interrupt that vibration

which would otherwise ring around the skull, and reach every molecule of the brain.

Instincts.—It is agreeable to see the young kid in the first hours of existence, impelled by its instincts to mount the cliffs and summits of the hills; or to behold the goat perched high on the scarped rock, his beard tossed by the wind, and browsing fearlessly. These animals, the sheep, and horned cattle generally, congregate, and make a circle to oppose an enemy; and present for their defence a combined front. Their eyes are placed differently from those of the horse; and the nostril wants the expansion necessary for maintaining a continued flight. The most curious adaptation of the form of an herbivorous animal to its mode of feeding is seen in the giraffe. The whole frame of the creature is formed with the view of enabling it to reach its food, which is not the herbage, but the leaves of trees. The skull is small, and so light, even in comparison with that of the horse, that it is like a thing of paper; and the tongue and the lips protrude to catch the branches over head. The large prominent eyes, and the limbs formed for flight, betoken the timidity of the creature.

Beauty of the Human Expression.—Our principle will apply with equal force to the motions

of the face as to the permanent form. Human sentiments prevailing in the expression of a face, will always make it agreeable or lovely. Expression is even of more consequence than shape: it will light up features otherwise heavy; it will make us forget all but the quality of the mind. As the natural tones of the voice are understood and felt by all, so it is with the movements of the countenance: on these we are continually intent, and the mind is ever insensibly exercised.

Pictures of the Deity.—In painting, the representation of the Deity is always a distressing failure. If to represent Him who "became man," and "dwelt among us," be the highest effort of art, how is the Creator to be represented? Michael Angelo painted the Deity boldly, and with the expression of the indignant wrath of man. Raffaelle represents the Creator plunging into chaos, and separating the elements. But on viewing these paintings, we are brought to feel the insufficiency of the art, and to think of the artist to the exclusion of all sublime contemplations which the subject should inspire.

Primitive Gods.—But in the early times of all people, their gods have been represented by the trunks of trees, or pillars rudely carved; and,

when improved, it has been by imitating the human form with simplicity. At first, the head was carved as on a pedestal; then the neck, breast, and shoulders, and the indication of sex; then the arms and the extremities were imperfectly blocked out, until, at length, and after ages had passed, the members were displayed free, and the figure perfected in manly beauty.

Brain of the Savage and Civilized Man.—It is taken for granted that we who exercise our best faculties within the four walls of a house, must have a development of brain beyond what the free-dweller in the plains or forests of, what is termed, a new country can possess. I believe, on the contrary, that man, in his state of nature, has imposed upon him the necessity of bringing into operation quite as many faculties of mind as the man at his desk; and that, from the brain being exercised in every use to which the external senses are put, its volume is not inferior to that of the individual in civilized life. We must take along with us this consideration, that the exercise of our external senses infers an accompanying activity of the brain: that of the nervous apparatus appropriated to the senses, it is the exterior part alone that is given to the eye, ear, nose, tongue: the internal part, forming the sensorium, is in the brain. Remembering this, and

that the powers exercised by the savage are not instincts, as in the brutes, but operations of the mind calling the brain into action, I am unwilling to grant that any measurable deficiency in its mass, as a whole, is likely to be perceived. Were it really so, we should find the gamekeeper inferior to his master in a greater degree than my experience warrants.

Asia the Home of the Human Race.—All testimony agrees in showing that mankind was first planted in Western Asia; there, in the valleys, perpetual summer reigns; there the vegetable productions best suited to man's nourishment are most abundant: there are the animals, in a state of nature, which are led by their instincts to yield themselves up to his use—the horse, the cow, the sheep, the goat, the camel, the dog; and there the climate is so favorable to the human constitution, that even now we look to these countries for examples of perfection, both in feaures and color, of man himself.

From this part of the globe, the varieties of man distinguished as to exterior form and complexion, may be traced divergingly: to this point the sciences and arts may be followed back; and the study of the derivation of tongues, and of the grammatical construction of languages, does not negative the conclusion, but rather indicates

that this part of the earth was the centre from which the nations spread.

Grouping of Mankind.—The grouping of mankind into races has occupied the ingenuity of many naturalists and physiologists, from the time of Buffon and Linnæus to the present day; but we rest principally on the authority of Blumenbach. In the valleys of the Caucasus, between the Black Sea and the Caspian, we may distinguish, in the Caucasian family, those features which, according to the views just presented, we should say were the nearest to perfection. The skull is large and fully developed in front; the face is small, and the features well proportioned; the forehead is elevated; the nose arched, or raised; the teeth perpendicular in their sockets; the chin round, and the lips full of expression; the skin fair; the eyes dark; the eyebrows arched; the eyelashes long; and the hair varied in color. The Circassians have long been noted for the beauty of the women, and for the imposing stature, elegance, and activity of the men: and the Georgians and other tribes are remarkable, for personal beauty.

Touch and Sight.—A needle passed through the retina, the organ of vision, will produce the sensation of a spark of fire, not of sharpness, or pain; and the same needle, if applied to the pa-

pillæ of the tongue, will give rise to the sense of taste; while if it prick the skin, pain will follow. This law of the senses is arbitrarily or divinely ordered; it might have been otherwise. Accordingly, when we observe that the organs of the senses operate in producing specific ideas, independently of their own peculiar exciting causes, we can comprehend better how other organs of the body may have a relation established with the mind, and a control over it, without reference to outward impressions.

Influence of the Heart.—Let us consider the heart, in its office of receiving the influence of the mind, and of reflecting that influence.

It may, in the first place, be observed, that there is hardly an organ of the body limited to one function: all are complex in their operation. How many offices, for example, are performed by the lungs? It is a singular fact in the history of physiological opinions, that the heart, an organ the most susceptible of being excited by the agitations or derangements of the body, should have been considered at one time as insensible. And yet in one sense it is true that it is so. To actual touch the heart is insensible, as was exhibited to the illustrious Harvey, in the person of a young nobleman, who had the heart exposed by disease.

Blushing and Color.—The color which attends exertion, or the violent passions, as of rage, arises from general vascular excitement, and differs from blushing. Blushing is too sudden and too partial to be traced to the heart's action. That it is a provision for expression may be inferred from the color extending only to the surface of the face, neck, and breast, the parts most exposed. It is not acquired; it is from the beginning. It is unlike the effect of powerful, depressing emotions, which influence the whole body.

The Muscles.—To understand what follows, it is not necessary for the reader to know more of the structure of muscles than that they are formed of distinct packets of fibres; that the extremities are called their origins and insertions: the fixed extremity, attached generally to some point of bone, being the origin; the extremity which is moved, the insertion.

The Forehead.—The forehead is more than any other part characteristic of the human countenance. It is the seat of thought, a tablet where every emotion is distinctly impressed; and the eyebrow is the moveable type for this fair page.

"Frons hominis tristitiæ, hilaritatis, clementiæ, severitatis, index, est."—PLINY.

The Eye.—The eye is the chief feature of ex-

pression. It takes a thousand shades from the relations of the surrounding parts; and the eyebrow, that dark arch which surmounts it, is itself an eloquent index of the mind. Some one has called the eyebrow "the rainbow of peace, or the bended bow of discord."

The Nostrils.—The nostrils are features which have a powerful effect in expression. The breath being drawn through them, and their structure formed for alternate expansion and contraction in correspondence with the motions of the chest, they are an index of the condition of respiration, when affected by emotion. As they consist of cartilages moved by appropriate muscles, acting in strict sympathy with the drawing of the breath, they become expressive of animal excitement.

The Lips.—Beauty in the lips and lower part of the countenance of a well-formed face, has relation to the perfection of the structure viewed in connexion with speech, and in contrast with the apparatus for mastication. The possession of an instrument of speech is instinctively associated in our thoughts with the most exalted endowments of man, moral and intellectual.

On viewing the Face Reversed.—In compassionating a fellow-creature, it is not natural to look on the face reversed. Yet I have seen in a

modern picture, a soldier regarding his wounded comrade, *dessus dessous*, the mouth to the forehead, the eye to the mouth. The immediate effect was a want of sympathy,—of proper feeling, Even the nurse turns her head in correspondence with the face of the infant. Is the same not meant by the Psalmist, "*My heart said unto thee, Let my face seek thy face?*" This was in my mind in looking on a picture of the Saviour, dead, lying on the knees of the Madonna; she turns her head, bringing her face nearly parallel with that of the Redeemer; which produces infinite grace and tenderness.

Human Look in Animals.—Some painters have thought it allowable to give human expression to the heads of lions, and others have presented it in their heads of horses. I think this is done on a mistaken view, and that it will never enhance the peculiar beauty of any animal to engraft upon it some part of human expression. Rubens, in his picture of Daniel in the lions' den, has given this character to the heads of the lions. It is more than doubtful whether it be in the true spirit of that principle of association which should govern the adaptation of expression and character in producing an ideal form, thus to mingle human expression with the features of the savage animals. It seems, however, that a distinction is to

be made when the lion is represented in its natural state and when sculptured emblematically. Represented in his den, or in the forest, the picture should possess all the natural character; when couched amidst the insigna of empire, there may be a difference.

The horse's mouth is never seen open when the animal is free. Nothing can be finer than the action of a charger in the field: but though he should snort and neigh and throw up his head and mane, with all his excitement he does not open his mouth.

The Human Muscles.— Besides the muscles analogous to those of brutes, others are introduced into the human face, which indicate emotions and sympathies of which the lower animals are not susceptible: and as they are peculiar to man, they may be considered as the index of mental energy, in opposition to mere animal expression.

The most moveable and expressive features are the inner extremity of the eyebrow and the angle of the mouth; and these are precisely the parts which have least expression in brutes; for they have no eyebrows, and no power of elevating or depressing the angle of the mouth. It is therefore in these features that we should expect to find the muscles of expression peculiar to man.

"Grief laments the absence, and fear apprehends the loss of what we love; desire pursues it; hope has it in view; and joy triumphs in possession."*

On improving and degrading the face.—It is by the habit of expression that the countenance is improved or degraded, and that the characters of virtue or vice are imprinted. If hardship, misfortune, care, and, still more, vice, are there habitually impressed, then all that we admire is lost.

Peace, comfort, society, and agreeable studies, preserve the features mobile, and ready to conform, as an index of the mind, to the sentiments we love. Petrarch, Boccaccio, and Dante, dwell on the expression of their mistresses.† Addison has justly said, "No woman can be handsome by the force of features alone, any more than she can be witty only by the help of speech."

The form of the face and the features are but the groundwork of expression. The influence of passion on the body is a subject which has been

* Heylin, vol. i. p. 5.

† "*Poi guardo l'amorosa e bella bocca—*
La spaziosa fronte, e il vago piglio
Li bianchi denti, e il dritto naso, e il ciglio
Polito e brun tal che depinto pare,"—DANTE.

"Soave va a guisa di un bel pavone."

Decamerone Giornata, iv,

discussed from the first dawnings of philosophy. The Greeks did not confine their study to the outward form of man; they also speculated on the habit of the body as affecting the mind: and we insensibly use their language, although the course of their ideas may be rejected or forgotten. There are varieties in the forms, strength, temper, and capacities of man. It has been well said that you cannot tread on a man's toe without learning something of his temper. One man will have his joke, although it may hurt his dearest friend, and another has so little imagination, that even in the delirium of fever he is dull. Some are generous to profligacy, or frugal to meanness, or gallant and true, or cowardly and insincere: these varieties are a part of human nature, and necessary to the constitution of society. But the ingenious reasoners of Ancient Greece ascribed the diversity of disposition to the texture of the frame; not to the features, nor to the proportions or shape of the skull, but rather to the mixture of the elements of the body; and more to the fluids than to the solids. Those distinctions, familiar to all, have in every succeeding age been attributed to the humors. When we speak of the constitution, the temper, the humor of a man, we are in truth adopting the language of Hippocrates, who treated of the four radical

humors,—the sanguineous, phlegmatic, choleric, and melancholic.

Human Expressions—We have already had occasion to remark, that expressions, peculiarly human, chiefly affect the angle of the mouth and the inner extremity of the eyebrow; and to these points we must principally attend in all our observations concerning the expression of passion. They are the most moveable parts of the face: in them, the muscles concentre, and upon the changes which they undergo, expression is acknowledged chiefly to depend. To demonstrate their importance, we have only to repeat the experiment made by Peter of Cortona; to sketch a placid countenance, and touch lightly with the pencil the angle of the lips and the inner extremity of the eyebrows. By elevating or depressing these, we shall quickly convey the expression of grief or of laughter.

On Pain.—Pain is affirmed to be unqualified evil; yet pain is necessary to our existence; at birth, it rouses the dormant faculties, and gives us consciousness. To imagine the absence of pain, is not only to imagine a new state of being, but a change in the earth, and all upon it. As inhabitants of earth, and as a consequence of the great law of gravitation, the human body must have weight. It must have bones, as columns of

support, and levers for the action of its muscles; and this mechanical structure implies a complication and delicacy of texture beyond our conception. For that fine texture a sensibility to pain is destined to be the protection; it is the safeguard of the body; it makes us alive to those injuries which would otherwise destroy us, and warns us to avoid them.

When, therefore, the philosopher asks why were not our actions performed at the suggestions of pressure, he imagines man, not constituted as he is, but as if he belonged to a world in which there was neither weight, nor pressure, nor anything injurious, where there were no dangers to apprehend, no difficulties to overcome, and no call for exertion, resolution, or courage. It would, indeed, be a curious speculation to follow out the consequences on the highest qualities of the mind, if we could suppose man thus free from all bodily suffering.

The Effect of Pain.—The immediate effect of pain is to produce an energetic action and tension of the whole frame; that of fear is to relax all the energy of mind and of body—to paralyse, as it were, every muscle.

Expression of Admiration.—In admiration the faculty of sight is enjoyed to the utmost, and all else is forgotten. The brow is expanded and un-

ruffled, the eyebrow gently raised, the eyelid lifted so as to expose the colored circle of the eye, while the lower part of the face is relaxed in a gentle smile. The mouth is open, the jaw a little fallen, and by the relaxation of the lower lip we just perceive the edge of the lower teeth and the tongue. The posture of the body is most expressive when it seems arrested in some familiar action.

Joy.—Joy is distinguishable from pleasure. It consists, not so much in the sense of gratification, as in the delight of the conviction that the long-expected pleasure is within our reach, and the lively anticipation of the enjoyment which is now decked out in its most favorite and alluring shape. A certain sensation of want is mingled with joy; a recollection of the alternate hopes and fears which formerly distracted the mind, contrasted with the immediate assurance of gratification.

In joy the eyebrow is raised moderately, but without any angularity; the forehead is smooth; the eye full, lively, and sparkling; the nostril is moderately inflated, and a smile is on the lips. In all the exhilerating emotions, the eyebrow, the eyelid, the nostril, and the angle of the mouth are raised. In the depressing passions it is the reverse. For example, in discontent the brow is

clouded, the nose peculiarly arched, and the angle of the mouth drawn down.

Melancholy.—Contrasted with joy is the testy, pettish, peevish countenance bred of melancholy; as of one who is incapable of receiving satisfaction from whatever source it may be offered who cannot endure any man to look steadily upon him, or even speak to him, or laugh, or, jest, or be familiar, or hem, or point without thinking himself contemned, insulted, or neglected.

The arching of the mouth and peculiar form of the wings of the nose are produced by the conjoint action of the triangular muscle which depresses the angles of the mouth, and the superbus, whose individual action protrudes the lower lip. The very peevish turn given to the eyebrows, the acute upward inflection of their inner extremities, and the meeting of the perpendicular and transverse furrows in the middle of the forehead, are produced by the opposed action of part of the frontal muscle and of the corrugator.

Habitual suspicion and jealousy are symptoms and accompaniments of melancholy. Envy may be classed with these expressions; but it is an ungenerous repining, not a momentary passion.

The Moral is Beautiful.—Whatever is morally just is beautiful in art; the expression of pain,

proceeding from the mere suffering of the body, is repulsive in representation, while the heroic pangs which the artist may raise to the highest degree of expression, in compassion or sympathy with another's sufferings, cannot be too powerfully portrayed, if they be consistent with nature and truth.

On the Ideal.—Were I to attempt a definition of the ideal in the representation of the body, or of the head and face, I should adopt, as the most harmless to the sculptor or painter, that which has been given by Cicognara. "The ideal in art," says he, "is nothing more than the imitation of an object as it ought to be in perfect nature, divested of the errors or distortions which secondary causes produce." He takes for granted that man, like everything else, has degenerated from the original design of nature, and "that we ought to endeavor to present his form as when he rose a newly-created being, before misery and famine, cold or excess of heat, had influence upon his frame. To accomplish this, the artist has to contemplate those acknowledged beauties in the Venus, in the youthful Apollo, in the vigorous Athletæ, and in the Hercules. From such sources he must select the perfect forms, which are now to be found no longer in nature, and recompose them into *a beautiful whole*."

But when this is attained, and the drawing of the figure is unobjectionable, a higher object still is to be found, in a deeper meditation on human nature. Sentiment and expression may be impressed on the figure, as on the face; but they must be made appropriate to their situation. Some of the most beautiful remains of Grecian art, when deposited in churches, appear out of place; while, in the same situation, the statues of Michael Angelo seem perfectly congenial. The noble forms and grave attitudes of his statues, in the sombre light of the aisles, lead memory back to all that is great in times gone by. Those magnificent designs have the effect of a passage in the historian or the poet, when the reader closes the book to indulge in the associations of ideas which have been awakened. But, were they placed in a gallery or saloon, they might with more propriety be subjected to the flippant criticisms which they have met with.

Different Representations of the Human Form.— Individuals, as well as nations, have different manners of representing the same objects,—the human figure, for example. The Egyptians, the Greeks, the people of Hindostan, or of Europe, will raise a monument with more marked peculiarities than are seen even in the designs of Michael Angelo, Correggio, and Raphael; care,

therefore, should be taken to give full scope to different dispositions, capacities, or tastes. I cannot help saying, that the method of study in the academies tends to cramp the efforts of genius. In the Academy of Bologna I found the students copying from the plaster-casts, as our youths do at home; and if some means be not afforded to encourage individual genius, tameness and mediocrity must be the result. I think the remedy is to be found in the study of anatomy.

The studies of Michael Angelo.—It is often said that Michael Angelo studied the Belvidere Torso, and that he kept it continually in his eye. That fine specimen of ancient art may have been the authority for his grand development of the human muscles; but it did not convey to him the effect which he produced by the throwing out of those magnificent and giant limbs. Here we see the vigor of this sculptor's stroke and the firmness of his touch, as well as his sublime conception of the human figure. We can imagine that he wrought by no measure or mechanical contrivance; that he hewed out the marble as another would cast together his mass of clay in a first sketch. Many of his finest works are left unfinished; it appears that he found the block of marble in some instances too small, and left the design incomplete.

Finish.—For my own part I feel that the finish and smoothness of the marble is hardly consistent with the vigor of Michael Angelo's conceptions; and I should regret to think that such a genius should have wasted an hour in giving softness or polish to the surface.

Study for a Young Artist.—And here I cannot help expressing a belief that, as it is necessary that the young artist should have an accurate eye to form, the drawing of the bones should be substituted for what is called the "round," that is, the fine indefinite and undulating surface of the antique. By drawing the curious shapes of the thigh-bone or tibia, he will sooner acquire a notion of external form than if set to draw a foot and ankle, or knee without an idea of what produces the convexities which he is tracing. Drawing from the bones and from the skeleton will give him a desire for learning more, and afford an introduction to the classification and insertions of the muscles, with perfect ease in representing, either from nature or the antique, the slightly defined forms of the joints.

Anatomy.—As we may define anatomy to be the examination of that structure by which the mind expresses emotion, and through which the emotions are controlled and modified, it introduces us to the knowledge of the relations and

mutual influences which exist between the mind and the body. To the painter, therefore, the study is necessarily one of great importance; it does not teach him to use his pencil, but it teaches him to observe nature, to see forms in their minute varieties, which but for the principles here elucidated would pass unnoticed,—to catch expressions so evanescent that they must escape him, did he not know their sources. It is this reducing of things to their principles which elevates his art into a connexion with philosophy, and which gives it the character of a liberal art.

By anatomy in its relation to the arts of design, I understand not merely the study of the individual and dissected muscles of the face, or body, or limbs,—but the observation of all the characteristic varieties which distinguish the frame of the body or countenance. A knowledge of the peculiarities of infancy, youth, or age; of sickness or robust health; or of the contrasts between manly and muscular strength and feminine delicacy; or of the appearances which pain or death present; belongs to its province as much as the study of the muscles of the face when affected in emotion.

Study of the Antique.—He who makes imitation of the antique the beginning and end of his studies, instead of adopting it as a corrective of

his taste, will be apt to fall into a tame and lifeless style; and, in pursuing ideal beauty, will be in danger of renouncing truth of expression and of character. Nay, I suspect that many painters have copied casts of the antique for years, without perfectly understanding what they should imitate, or even perceiving the necessity of previously studying the design of the artist, or the peculiarities of his mode of composition. Into this fault, one who is learned in the science and anatomy of painting can never fall. But he who has not compared the natural with the antique head, nor understood the characteristic differences, nor studied the principle on which the ancient artists composed, may be betrayed into the grossest misconceptions, by too implicitly following their models.

Infancy of Sculpture.—Some peculiarities in the nature of the ancient sculpture ought to be well considered by the student in modern painting.

In the infancy of their art, sculptors did not venture to give to their figures either animation or character; they did not even open their eyelids, or raise the arm from the side. A stillness and simplicity of composition were thus the characteristics of ancient sculpture; and we are told that Pericles, even in the best

period of Grecian art, was anxious that his pupils should preserve this feature of the early ages in all their works, as essential to grandeur. The pleasure of being carried back to old times seems to be a part of our nature, or, at least, of the cultivated mind. So Pliny speaks of retaining in everything about a villa its ancient simplicity. It is observed accordingly, that among the excellencies which distinguish the Greek artists, the first and most admirable is that gravity of style,—that sedate grandeur of expression, and prevailing tranquillity of soul which still appear under the most terrible agitation and passion. Upon this chaste model the taste in sculpture was formed in the better ages of Greece and Rome, and its influence has extended to modern times.

Repose.—Tranquillity or repose in the strict sense of the words, can only be truly represented by one who can with equal facility give energy to the features and figure; for in rest there must be character, and that character will best be expressed by him who has studied the effect of the action of the muscles.

Natural Genius and Acquired Knowledge.—I may best convey my idea of the advantage to be derived from this study, by contrasting two young artists drawing from a figure; the one

trusting to his untutored genius, the other assisted by a knowledge of anatomy. The first is seen copying bit by bit, and measuring from point to point; and the effect, after much labor, is an accurate outline. The other seizes the chief characters of the attitude with facility; because his knowledge of the skeleton has enabled him to balance the trunk upon the limbs, and give the contours boldly. The turn of the limbs, the masses of muscle, and the general forms of the joints, are touched with a slight but accurate hand, and the spirit and life of the original are recognized at once. Even in the early stage of his drawing, while his rival is copying parts, he will present the foundation of a correct and spirited sketch; as he can convey the general idea by a few lines, he also excels in finishing the minute parts.

III.

WILLIAM HAZLITT.

III.

WILLIAM HAZLITT.*

Patronage is Injurious to the best Art.—The arts are of humble growth and station; they are the product of labor and self-denial; they have their seat in the heart of man and in his imagination; it is there they labor, have their triumphs there, and, unseen and unthought of, perform their ceaseless task. Indeed, patronage and works of art deserving patronage rarely exist together, for it is only when the arts have attracted public esteem, and reflect credit on the patron, that they receive this flattering support, and then it generally proves fatal to them. We really do not see how the man of genius should be improved by being transplanted from his closet to the antechambers of the great, or to a fashionable rout. He has no business there—but to bow, to flatter, to smile, to submit to the caprice of taste, to adjust his dress, to think of nothing but his own

* "Essays on the Fine Arts."

person and his own interest, to talk of the antique, and furnish designs for the lids of snuff-boxes, and ladies' fans!

The passage above alluded to evidently proceeds on the common mistaken notion that the progress of the arts depends entirely on the cultivation and encouragement bestowed on them; as if taste and genius were perfectly mechanical, arbitrary things—as if they could be bought and sold, and regularly contracted for at a given price. It confounds the fine arts with the mechanic arts—art with science. It supposes that feeling, imagination, invention are the creatures of positive institution; that the temples of the muses may be raised and supported by voluntary contribution; that we can enshrine the soul of art in a stately pile of royal patronage, inspire corporate bodies with taste, and carve out the direction to fame in letters of stone on the front of public buildings. That the arts in any country may be at so low an ebb as to be capable of great improvement by positive means, so as to reach the common level to which such means can carry them, there is no doubt or question; but after they have in any particular instance, by native genius and industry, reached their highest eminence, to say that they will, by mere artificial props and officious encouragement, arrive at a point of "still

higher attainment," is assuming a good deal too much. Are we to understand that the laudable efforts of the British Institution are likely, by the mere operation of natural causes, to produce a greater comic painter, a more profound describer of manners than Hogarth? or even that the lights and expectations, held out in the preface to the British catalogue, will enable some one speedily to surpass the general excellence of Wilson's landscapes? Is there anything in the history of art to warrant such a conclusion—to support this theory of progressive perfectibility under the auspices of patrons and vice-patrons, presidents and select committees?

On the contrary, as far as the general theory is concerned, the traces of youth, manhood, and old age are almost as distinctly marked in the history of the art as of the individual. The arts have in general risen rapidly from their first obscure dawn to their meridian height and greatest lustre, and have no sooner reached this proud eminence than they have as rapidly hastened to decay and dissolution. It is a little extraordinary, if the real sources of perfection are to be sought in schools, in models, and public institutions, that wherever there are schools, models, and public institutions, there the arts should regularly disappear—that the effect should never

follow from the cause. The Greek statues remain to this day unrivalled—the undisputed standards of the most perfect symmetry of form. What then has the genius of progressive improvement been doing all this time? Has he been reposing after his labors? How is it that the moderns are still so far behind, notwithstanding all that was done ready to their hands by the ancients—when they possess a double advantage over them, and have not nature only to form themselves upon, but nature and the antique? In Italy the art of painting had the same fate. After its long and painful struggles in the time of the earlier artists—Cimabue, Ghirlandajo, Massaccio, etc.,—it burst out with a light too dazzling to behold in the works of Titian, Michael Angelo, Raffaelle, and Correggio, which was reflected, with diminished lustre, in the productions of their immediate disciples—lingered for awhile with the school of Domenichino and the Caracci—and expired with Guido Reni. For with him disappeared

> "the last of those bright clouds
> That, on the unsteady breeze of honor, sailed
> In long procession, calm and beautiful."

From that period painting sank to so low a pitch in Italy as to excite our pity or contempt. There is not a single name to redeem its faded glory from utter oblivion. Yet this has not been

owing to any want of Dilettanti and Della Cruscan societies—of academies of Florence, of Bologna, of Parma, and Pisa—of honorary members and foreign correspondents—of pupils and teachers, professors and patrons, and the whole buzzing tribe of critics and connoisseurs. Art will not be constrained by mastery, but, at sight of the formidable array prepared to receive it,

"Spreads its light wings, and in a moment flies."

The genius of painting lies buried under the Vatican, or skulks behind some old portraits of Titian, from which it stole out lately to paint a miniature of Lady Montagu! What has become of the successors of Rubens, Rembrandt, and Vandyck? What have the French academicians ever done for the arts, or what will they ever do, but add intolerable grimace and affectation to centos of heads from the antique—and caricature Greek forms by putting them with the flighty French attitudes? Was Claude Lorraine or Nicolas Poussin formed by the rules of De Piles or Du Fresnoy? There are no general tickets of admission to the temple of fame, transferable to large societies or organized bodies—the paths leading to it are steep and narrow, for by the time they are worn plain and easy the niches are full. What extraordinary advances have we made

in our country in consequence of the establishment of the Royal Academy? What greater names has the British school to boast than those of Hogarth, Reynolds, and Wilson, who owed nothing to it? Even the venerable president of the Royal Academy was one of its founders.

"It has often been made a subject of complaint," says a contemporary critic, "that the arts in this country and in modern times have not kept pace with the general progress of society and civilization in other respects, and it has been proposed to remedy the deficiency by more carefully availing ourselves of the advantages which time and circumstances have placed within our reach, but which we have hitherto unaccountably neglected—the study of the antique, the imitation of the best models, the formation of academies, and the distribution of prizes.

"First. The complaint itself of the want of progressive perfection in the art is unreasonable; for the general analogy appealed to in support of the regular advances of art to higher degrees of excellence, totally fails; it applies to *science*, not to art.

"Secondly. The expedients proposed to remedy the evil by adventitious helps are only calculated to confirm it. The arts hold immediate communication with nature, and must be derived

from that source. When the original impulse no longer exists, when the inspiration of genius is fled, all the attempts to recall it are no better than the tricks of galvanism to restore the dead to life.

We intend to offer a few general observations in illustration of this view of the subject, which appears to us to be just. There are three ways in which institutions for the promotion of the fine arts may be supposed to favor the object in view—either by furnishing the best models to the student, or by holding out the prospect of immediate patronage and reward, or by diffusing a more general taste for the arts. All of these, so far from answering the end proposed, will be found on examination to have a contrary tendency.

Ways in which Academies help the Arts.—There are three ways in which academies or public institutions might be supposed to promote the fine arts—either by furnishing the best models to the student, or by holding out immediate emolument and patronage, or by improving the public taste. We shall consider each of these in order.

A constant reference to the best models of art necessarily tends to enervate the mind, to intercept our view of nature, and to distract the attention by a variety of unattainable excellences. An intimate acquaintance with the works of the

celebrated masters may, indeed, add to the indolent refinements of taste, but will never produce one work of original genius—one great artist. In proof of the general truth of this observation, we might cite the works of Carlo Maratti, of Raffaelle Mengs, or of any of the effeminate school of critics and copyists who have attempted to blend the borrowed beauties of others in a perfect whole. What do they contain but a negation of every excellence which they pretend to combine? Inoffensive insipidity is the utmost that can ever be expected, because it is the utmost that ever was attained, from the desire to produce a balance of good qualities, and to animate lifeless compositions by the transfusion of the spirit of originality. The thoughtless imitator, in his attempts to grasp all, loses his hold of that which was placed within his reach, and from aspiring at universal excellence sinks into uniform mediocrity.* Besides, the student who has models of

* There is a certain pedantry, a given division of labor, an almost exclusive attention to some one object, which is necessary in art, as in all the works of man. Without this, the unavoidable consequence is a gradual dissipation and prostitution of intellect, which leaves the mind without energy to devote to any pursuit the pains necessary to excel in it, and suspends every purpose in irritable imbecility. But the modern painter is bound not only to run the circle of his own art but of all others. He must be "statesman, chemist, fiddler, and buffoon." He must have too many accomplishments to excel in his profession. When every one is bound to know everything, there is no time to do anything.

every kind of excellence constantly before him, is not only diverted from that particular walk of art in which, by patient exertion, he might have obtained ultimate success, but from having his imagination habitually raised to an overstrained standard of refinement, by the sight of the most exquisite examples of the art, becomes impatient and dissatisfied with his own attempts, wishes to reach the same perfection all at once, or throws down his pencil in despair. Thus the young enthusiast, whose genius and energy were to rival the great masters of antiquity, or create a new era in the art itself, baffled in his first sanguine expectations, reposes in indolence on what others have done—wonders how such perfection should have been achieved, grows familiar with the minutest peculiarities of the different masters, flutters between the coloring of Rubens and the grace of Raffaelle, finds it easier to copy pictures than to paint them, and easier to *see* than to copy them, takes infinite pains to gain admission to all the great collections, lounges from one auction-room to another, and writes newspaper criticisms on the fine arts.

Correggio's Methods of Thought.—Such was not Correggio; he saw and felt for himself; he was of no school, but had his own world of art to create. That image of truth and beauty which

existed in his mind he was forced to construct for himself without rules or models. As it could only have arisen in his mind from the contemplation of nature, so he could only hope to embody it to others by the imitation of nature. We can conceive the work growing under his hands—by slow and patient touches approaching nearer to perfection, softened into finer grace gaining strength from delicacy, and at last reflecting the pure image of nature on the canvas. Such is always the true progress of art; such are the necessary means by which the greatest works of every kind have been produced. They have been the effect of power gathering strength from exercise, and warmth from its own impulse —stimulated to fresh efforts by conscious success, and by the surprise and strangeness of a new world of beauty opening to the delighted imagination. The triumphs of art were victories over the difficulties of art; the prodigies of genius, the result of that strength which had grappled with nature.

Titian's Study of Nature.—Titian copied even a plant or a piece of common drapery from the objects themselves; and Raffaelle is known to have made elaborate studies of the principal heads in his pictures. All the great painters of this period were thoroughly grounded in the first

principles of their art; had learned to copy a head, a hand, or an eye, and had acquired patience to finish a single figure, before they undertook to paint extensive compositions.

Pure Taste of the People necessary for Growth of Art.—Every other mode of patronage but that which arises either from the general institutions of the country or from the real unaffected taste of individuals, must, we conceive, be illegitimate, corrupted in its source, and either ineffectual or prejudicial to its object.

Dependence on Authority.—Of the effect of the *authority* of the subject of a composition, in suspending the exercise of personal taste and feeling in the spectators, we have a striking instance in our own country, where this cause must, from collateral circumstances, operate less forcibly. Mr. West's pictures would not be tolerated but from the respect inspired by the subjects of which he treats. When a young lady and her mother, the wife and daughter of a clergyman, are told that a gawky ill-favored youth is the beloved disciple of Christ, and that a tall starched figure of a woman visible near him is the Virgin Mary, whatever they might have thought before, they can no more refrain from shedding tears than if they had seen the very persons recorded in sacred history. It is not the

picture, but the associations connected with it, that produce the effect. Just as if the same young lady and her mother had been told, "That is the Emperor Alexander," they would say, "*What a handsome man!*" or if they were shown the Prince Regent, would exclaim, "*How elegant?*"

Proper Critics of Art.—In general, it must happen in the first stages of the arts that, as none but those who had a natural genius for them would attempt to practice them, so none but those who had a natural taste for them would pretend to judge of or criticise them. This must be an incalculable advantage to the man of true genius, for it is no other than the privilege of being tried by his peers. In an age when connoisseurship had not become a fashion, when religion, war and intrigue occupied the time and thoughts of the great, only those minds of superior refinement would be led to notice the works of art, who had a real sense of their excellence; and in giving way to the powerful bent of his own genius the painter was most likely to consult the taste of his judges. He had not to deal with pretenders to taste through vanity, affectation and idleness. He had to appeal to the higher faculties of the soul; to that deep and innate sensibility to truth and beauty which required only

an object to have its enthusiasm excited; and to that independent strength of mind which, in the midst of ignorance and barbarism, hailed and fostered genius wherever it met with it. Titian was patronized by Charles V.—Count Castiglione was the friend of Raffaelle. These were true patrons and true critics: and as there were no others (for the world in general merely looked on and wondered), there can be little doubt that such a period of dearth of fictitious patronage would be the most favorable to the full development of the greatest talents and the attainment of the highest excellence.

Diffusion of Taste for Art not Improvement.—The diffusion of taste is not, the same thing as the improvement of taste; but it is only the former of these objects that is promoted by public institutions and other artificial means. The number of candidates for fame, and of pretenders to criticism, is thus increased beyond all proportion, but the quantity of genius and feeling remains the same, with this difference, that the man of genius is lost in the crowd of competitors who would never have become such but from encouragement and example; and that the opinion of those few persons whom nature intended for judges is drowned in the noisy decisions of shallow smatterers in taste. The principle of universal suf-

frage, however applicable to matters of government, which concern the common feelings and common interests of society, is by no means applicable to matters of taste, which can only be decided upon by the most refined understandings. It is throwing down the barriers, which separate knowledge and feeling from ignorance and vulgarity, and proclaiming a Bartholemew-fair-show of the fine arts—

"And fools rush in where angels fear to tread."

The public taste is, therefore, necessarily vitiated, in proportion as it is public; it is lowered with every infusion it receives of common opinion. The greater the number of judges the less capable must they be of judging, for the addition to the number of good ones will always be small, while the multitude of bad ones is endless, and thus the decay of art may be said to be the nec essary consequence of its progress.

Works of Art admired on Authority.—We imagine that the admiration of the works of celebrated men has become common, because the admiration of their names has become so. But does not every ignorant connoisseur pretend the same veneration, and talk with the same vapid assurance, of M. Angelo, though he has never seen even a copy of any of his pictures, as if he had

studied them accurately,—merely because Sir J. Reynolds had praised him?

Injury from Imitating fine Works of Art.—The imitation of the works of genius facilitates the acquisition of a certain degree of excellence, but weakens and distracts while it facilitates, and renders the acquisition of the highest degree of excellence impossible. Wherever the greatest individual genius has been exerted upon the finest models of nature, there the greatest works of art have been produced,—the Greek statues and the Italian pictures. There is no substitute in art for nature; in proportion as we remove from this original source, we dwindle into mediocrity and flimsiness; and whenever the artificial and systematic assistance afforded to genius becomes extreme, it overlays it altogether.

The worst artists in the world are the modern Italians, who live in the midst of the finest works of art:—the persons least like the Greek sculptors are the modern French painters, who copy nothing but the antique. Velasquez might be improved by a pilgrimage to the Vatican, but if it had been his morning's lounge, it would have ruined him. Michael Angelo, the cartoons of Leonardo da Vinci, and the antique, your correspondent tells us, produced Raffaelle. Why have they produced no second Raffaelle?

Reynold's excellencies in Painting,—There is not a greater or more unaccountable mistake than the supposition that Sir Joshua Reynolds owed his success or excellence in his profession to his having been the first who introduced into this country more general principles of the art, and who raised portrait painting to the dignity of history from the low drudgery of copying the peculiarities, meannesses, and details of individual nature, which was all that had been attempted by his immediate predecessors. This is so far from being true, that the very reverse is the fact. If Sir Joshua did not give these details and peculiarities so much as might be wished, those that went before him did not give them at all. These pretended general principles of the art, which, it is said, "alone give value and dignity to it," had been pushed to their extremest absurdity before his time; and it was in getting rid of the mechanical systematic monotony and *middle forms*, by the help of which Lely, Kneller, Hudson, the French painters, and others, carried on their manufactories of face and history painting, and in returning (as far as he did) to the truth and force of individual nature, that the secret both of his fame and fortune lay. The pedantic, servile race of artists, which Reynolds superseded, had carried the abstract principle of improving on

nature to such a degree of refinement, that they left it out altogether, and confounded all the varieties and irregularities of form, feature, character, expression or attitude in the same artificial mould of fancied grace and fashionable insipidity.

The superiority of Reynolds consisted in his being varied and natural, instead of being artificial and uniform. The spirit, grace, or dignity which he added to his portraits, he borrowed from nature, and not from the ambiguous quackery of rules. His feeling of truth and nature was too strong to permit him to adopt the unmeaning style of Kneller and Hudson.

Sir Joshua united a strong perception of individual character, a lively feeling of the quaint and grotesque in expression, and great mastery of execution. He had comparatively little knowledge of drawing, either as it regarded proportion or form. The beauty of some of his female faces and figures arises almost entirely from their softness and fleshiness.

Character of the works of Benjamin West.—Mr. West, has considerable knowledge of drawing, as it relates to proportion, to the anatomical measurements of the human body. He has not the least conception of elegance or grandeur of form. The one is matter of mechanical knowledge, the other of taste and feeling. Rubens

was deficient in the anatomical measurements, as well as in the marking of the muscles; but he had as fine an eye as possible for what may be called *the picturesque* in form, both in the composition of his figures and in the particular parts, In all that relates to the expression of motion, that is, to ease, freedom, and elasticity of form, he was unrivalled. He was as superior to Mr. West in his power of drawing, as in his power of coloring.—Correggio's proportions are said to have been often incorrect: but his feeling of beauty and grace of outline were of the most exquisite kind.

Taste of Reynolds.—Sir Joshua seems more than once—both theoretically and practically—to have borrowed his idea of positive excellence from a negation of the opposite defect. His tastes led him to reject the faults which he had observed in others; but he had not always power to realize his own idea of perfection, or to ascertain precisely in what it consisted. His coloring also, wanted that purity, delicacy, and transparent smoothness, which give such an exquisite charm to Vandyck's women.

Vandyck's Portraits.—Vandyck's portraits—mostly of English women—in the Louvre have a cool, refreshing air about them—a look of simplicity and modesty even in the very tone, which forms

a fine contrast to the voluptuous glow and mellow golden lustre of Titian's Italian women. There is a quality of flesh-color in Vandyck which is to be found in no other painter, neither in Titian, Rubens, nor Rembrandt; nor is it in Reynolds, for he had nothing which was not taken from those three. It exactly conveys the idea of the soft, smooth, sliding, continuous, delicately-varied surface of the skin. Correggio approached nearer to it, though his principle of light and shade was totally different. The objects in Vandyck have the least possible difference of light and shade, and are presented to the eye without being reflected through any other medium. It is this extreme purity and clearness of tone, together with the elegance and precision of his particular forms, that places Vandyck in the first rank of portrait painters.

In the gallery of Blenheim, there is a family picture of the Duchess of Buckingham with her children, which is a pure mirror of fashion by Vandyck. The picture produces the same sort of respect and silence as if the spectator had been introduced into a family circle of the highest rank, at a period when rank was a greater distinction than it is at present. The delicate attention and mild solicitude of the mother are admirable, but two of the children surpass de-

scription. The one is a young girl of nine or ten, who looks as if "the winds of heaven had not been permitted to visit her face too roughly." She stands before her mother in all the pride of childish self-importance and studied display of artificial prettinesses with a consciousness that the least departure from strict propriety or decorum will be instantly detected. The other is a little round-faced chubby boy, who stands quite at his ease behind his mother's chair, with a fine rosy glow of health in his cheeks, through which the blood is seen circulating. It was like seeing the objects reflected in a glass. The picture of the late Duke and Duchess of Marlborough and their children, in the same room, painted by Sir Joshua, appear coarse and tawdry when compared with "the soft precision of the clear Vandyck."

Portraits of Children by Reynolds.—Sir Joshua's children are among his *chefs-d'œuvre.* The faces of children have, in general, that want of precision of outline, that prominence of relief, and strong contrast of color, which were peculiarly adapted to his style of painting. The arch simplicity of expression, and the grotesque character which he has given to the heads of his children, were, however, borrowed from Correggio.

Comparison of Titian and Raffaelle—It is not, speaking too highly of the portaits of Titian to

say that they have as much expression, that is, convey as fine an idea of intellect and feeling as the historical heads of Raffaelle. The difference seems to be only, that the expression in Raffaelle is more contemplative and philosophical, and in Titian more personal and constitutional. In the portraits of the latter, the Italian character always predominates; there is a look of piercing sagacity, of commanding intellect, of acute sensibility, which it would be in vain to expect to find in English portraits. The daring spirit and irritable passions of the age and country are as distinctly stamped upon the countenances, and can be as little mistaken as the costume which they wear. Many of them look as if it would be hardly safe to be left in the room with them, so completely do they convey the idea of superiority.

Expression, Picturesqueness, Close Imitation.—There are three things which constitute the art of painting, which make it interesting to the public, which give it permanence and rank among the efforts of human genius. They are, first, gusto or expression: *i. e.*, the conveying to the eye the impressions of the soul, or the other senses connected with the sense of sight, such as the different passions visible in the countenance, the romantic interest connected with

scenes of nature, the character and feelings associated with different objects. In this, the highest and first part of art, the Italian painters, particularly Raffaelle, Correggio, etc., excel. The second is the picturesque: that is, the seizing on those objects, or situations and accidents of objects, as light and shade, etc., which make them most striking to the mind as objects of sight only. This is the *forte* of the Flemish and Venetian painters, Titian, Paul Veronese, Rubens, Vandyck, Rembrandt; and they have carried this part of the art as high as it can go, some of them with more, some of them with less, of the former excellence. The third is the exact and laborious imitation of natural objects, such as they exist in their component parts, with every variety and nicety of detail, the pencil performing the part of a microscope, and there being no necessity for expression or the picturesque in the object represented, or anything but truth in the representation. In this least interesting, but still curious and ingenious part of the art, the Dutch School have been allowed to excel, though with little of the former qualities, which, indeed, are not very much wanted for this purpose.

It happens unfortunately, however, that the works of the greatest gusto and most picturesque effect have this fidelity of imitation often

in the highest degree (as in Raffaelle, Titian, and Rembrandt), generally in a very high degree (as in Rubens and Paul Veronese), so that the moderns gain nothing by this pretext. This is a serious loss of time or reputation to them. To paint a hand like Vandyck would cost them as much time as a dozen half-lengths, and they could not do it after all. To paint an eye like Titian would cost them their whole year's labor, and they would lose their time and their labor into the bargain. Or to take Claude's landscapes as an example in this respect, as they are in almost all others: if Turner, whom, with the Catalogue-writer, we allow—most heartily allow—to be the greatest landscape-painter of the age, were to finish his trees or his plants in the foreground, or his distances, or his middle distances, or his sky, or his water, or his buildings, or anything in his pictures, in like manner, he could only paint and sell one landscape where he now paints and sells twenty. This would be a clear loss to the artist of pounds, shillings, and pence, and "that's a feeling disputation." He would have to put twenty times as much of everything into a picture as he now does, and that is what (if he is like other persons who have got into bad habits) he would be neither able nor willing to do. It was a common cant, a short time ago,

to pretend of him, as it formerly was of Wilson, that he had other things which Claude had not, and that which Claude had, besides, only impaired the grandeur of his pictures. The public have seen to the contrary. They see the quackery of painting trees blue and yellow to produce the effect of green at a distance. They see the affectation of despising the mechanism of the art, and never thinking about anything but the mechanism. They see that it is not true in art that a part is greater than the whole, or that the means are destructive of the end. They see that a daub, however masterly, cannot vie with the perfect landscapes of the all-accomplished Claude.

Art the Cause of Art.—The knowledge or perfection of art in one age or country, is the cause of its existence or perfection in another. Art is the cause of art in other men. Works of genius done by a Dutchman are the cause of genius in an Englishman—are the cause of taste in an Englishman. The patronage of foreign art is not to prevent, but to promote art in England. It does not prevent, but promotes taste in England. Art subsists by communication, not by exclusion. The light of art, like that of nature, shines on all alike; and its benefit, like that of the sun, is in being seen and felt. The spirit of art is not the spirit of trade: it is not a question

between the grower or consumer of some perishable and personal commodity, but it is a question between human genius and human taste, how much the one can produce for the benefit of mankind, and how much the other can enjoy. It is "the link of peaceful commerce 'twixt dividable shores." To take from it this character is to take from it its best privilege, its humanity.

Buying Pictures.—The practice of buying pictures is a habit, and it must begin with those pictures which have a character and name, and not with those which have none. "Depend upon it," said Mr. Burke in a letter to Barry, "whatever attracts public attention to the arts will in the end be for the benefit of the artists themselves."

Claude's Landscapes.—We have already made some remarks on Claude's landscapes. We shall return to them here, and we would ask those who have seen them at the British Institution: "Is the general effect in his pictures injured by the details? Is the truth inconsistent with the beauty of the imitation? Does the perpetual profusion of objects and scenery, all perfect in themselves, interfere with the simple grandeur and comprehensive magnificence of the whole? Does the precision with which a plant is marked in the foreground, take away the air-drawn distinctions of the blue glimmering horizon? Is

there any want of that endless airy space, where the eye wanders at liberty under the open sky, explores distant objects, and returns back as from a delightful journey?" His landscapes have all that is requisite and refined in art and nature. Everything is moulded into grace and harmony; and at touch of his pencil, shepherds with their flocks, temples and groves, and winding glades and scattered hamlets, rise up in never-ending succession, under the azure sky and the resplendent sun.

Mr. Turner's pictures have not, like Claude's, become a sentiment in the heart of Europe; his fame has not been stamped and rendered sacred by the hand of time.

Freedom from effort in Works of Genius.—People often fail most in what they set themselves most diligently about, and discover an unaccountable *knack* at something else without any effort or even consciousness that they possess it. One great proof and beauty of works of true genius is the ease, simplicity, and freedom from conscious effort which pervades them. Not only in different things is there this difference of skill and aptness displayed; but in the same thing to which a man's attention is continually directed, how narrow is the sphere of human excellence, how distinct the line of pursuit which nature has

marked out even for those whom she has most favored! Thus in painting: Raffaelle excelled in drawing, Titian in coloring, Rembrandt in *chiaro-oscuro*. A small part of nature was revealed to each by a peculiar felicity of conformation; and they would have made sad work of it, if each had neglected his own advantages to go in search of those of others, on the principle that genius is a large general capacity, transferred by will or accident to some particular channel.

True Art.—We have a great respect for *high* art, and an anxiety for its advancement and cultivation; but we have a greater still for the advancement and encouragement of *true* art. That is the first and the last step. The knowledge of what is contained in nature is the only foundation of legitimate art; and the perception of beauty and power, in whatever objects or in whatever degree they subsist, is the test of real genius. The principle is the same in painting an archangel's or a butterfly's wing; and the very finest picture in the finest collection may be one of a very common subject. We speak and think of Rembrandt as Rembrandt, of Raffaelle as Raffaelle, not of the one as a portrait, of the other as a history, painter. Portrait may become history, or history portrait, as the one or the other gives the soul or the mask of the face. "*That* is

true history," said an eminent critic, on seeing Titian's picture of Pope Julius II. and his two nephews. He who should set down Claude as a mere landscape painter, must know nothing of what Claude was in himself; and those who class Hogarth as a painter of low life, only show their ignorance of human nature. High art does not consist in high or epic subjects, but in the manner of treating those subjects; and that manner among us, as far as we have proceeded, has, we think, been false and exceptionable. We appeal from the common cant on this subject to the Elgin marbles. They are high art confessedly: but they are also true art, in our sense of the word. They do not deviate from truth and nature in order to arrive at a fancied superiority to truth and nature. They do not represent a vapid abstraction, but the entire, undoubted, concrete object they profess to imitate. They are like casts of the finest living forms in the world, taken in momentary action. They are nothing more; and therefore certain great critics who had been educated in the ideal school of art, think nothing of them. They do not conform to a vague, unmeaning standard, made out of the fastidious likings or dislikings of the artist; they are carved out of the living, imperishable forms of nature, as the marble of which they are com-

posed was hewn from its native rock. They contain the truth, the whole truth, and nothing but the truth. We cannot say so much of the general style of history painting in this country, which has proceeded, as a first principle, on the determined and deliberate dereliction of living nature, both as means and end. Grandeur was made to depend on leaving out the details. Ideal grace and beauty were made to consist in neutral forms, and character, and expression. The first could produce nothing but slovenliness; the second, nothing but insipidity. The Elgin marbles have proved by ocular demonstration, that the utmost freedom and grandeur of style is compatible with the minutest details,—the variety of the subordinate parts not destroying the masses in the productions of art more than in those of nature. Grandeur without softness and precision is only another name for grossness. These invaluable fragments of antiquity have also proved beyond dispute, that ideal beauty and historic truth do not consist in middle or *average* forms, etc., but in harmonious outlines, in unity of action, and in the utmost refinement of character and expression. We there see art following close in the footsteps of nature, and exalted, raised, refined with it to the utmost extent that either was capable of.

Haydon's works, Masterly Sketches.—Mr. Haydon is a young artist of great promise, and much ardor and energy; and has lately painted a picture which has carried away universal admiration. Without wishing to detract from that tribute of deserved applause, we may be allowed to suggest (and with no unfriendly voice) that he has there, in our judgment, laid in the groundwork, and raised the scaffolding, of a noble picture; but no more. There is spirit, conception, force, and effect; but all this is done by the first going over of the canvas. It is the foundation, not the superstructure of a first-rate work of art. It is a rude outline, a striking and masterly sketch.

Milton has given us a description of the growth of a plant—

> "So from the root
> Springs lighter the green stalk; from thence the leaves
> More airy; last the bright consummate flower."

And we think this image might be transferred to the slow and perfect growth of works of imagination. We have in the present instance the rough materials, the solid substance and the glowing spirit of art; and only want the last finishing and patient working up. Does Mr. Haydon think this too much to bestow on works designed to breathe the air of immortality, and

to shed the fragrance of thought on a distant age? Does he regard it as beneath him to do what Raffaelle has done? We repeat it, here are bold contrasts, distinct grouping, a vigorous hand, and striking conceptions. What remains, then, but that he should add to bold contrasts fine gradations—to masculine drawing nice inflections,—to vigorous pencilling those softened and trembling hues which hover like air on the canvas,—to massy and prominent grouping the exquisite finishing of every face and figure, nerve and artery, so as to have each part instinct with life and thought and sentiment, and to produce an impression in the spectator not only that he can touch the actual substance, but that it would shrink from the touch? In a word, Mr. Haydon has strength; we would wish him to add to it refinement. Till he does this, he will not remove the common stigma on British Art. Nor do we ask impossibilities of him; we only ask him to make that a leading principle in his pictures, which he has followed so happily in parts. Let him take his own "Penitent Girl" as a model,—paint up to this standard through all the rest of the figures, and we shall be satisfied. His Christ in the present picture we do not like, though in this we have no less an authority against us than Mrs. Siddons. Mr. Haydon has gone at much

length into a description of his idea of this figure in the catalogue, which is a practice we disapprove; for it deceives the artist himself, and may mislead the public. In the idea he conveys to us from the canvas, there can be no deception. Mr. Haydon is a devoted admirer of the Elgin marbles; and he has taken advantage of their breadth and size, and masses. We would urge him to follow them also into their details, their involved graces, the texture of the skin, the indication of a vein or muscle, the waving line of beauty, their calm and motionless expression—into all in which they follow nature. But to do this, he must go to nature and study her more and more, in the greatest and the smallest things. In short, we wish to see this artist paint a picture (he has now every motive to exertion and improvement), where we shall not only have a striking and imposing effect in the aggregate, but where the impression of the whole shall be the joint and irresistible effect of the value of every part. This is our notion of fine art, which we offer to him, not by the way of disparagement or discouragement, but to do our best to promote the cause of truth and the emulation of the highest excellence.

Nature has different aspects for art.—Nature presents an endless variety of aspects, of which

the mind seldom takes in more than a part or than one view at a time, and it is in seizing on this unexplored variety, in giving some one of these new but easily recognized features in its characteristic essence, and according to the peculiar bent and force of the artist's genius, that true originality consists. Romney, when he was first introduced into Sir Joshua's gallery, said, "there was something in his portraits which had never been seen in the art before, but which every one must be struck with as true and natural the moment he saw it." This could not happen if the human face did not admit of being contemplated in several points of view, or if the hand were necessarily faithful to the suggestion of sense.

Individual impressions of nature.—The very nature of our individual impressions puts a deception upon us; for as we know no more of any given object than we see, we very pardonably conclude that we see the whole of it and have exhausted inquiry at the first view, since we can never suspect the existence, of that which from our ignorance and incapacity gives us no intimation of itself. If we are shown an exact likeness of a face, we give the artist credit chiefly for dexterity of hand; we think that any one who has eyes can see a face; that one person

sees it just like another, that there can be no mistake about it (as the object and the image are in our notions the same)—and that if there is any departure from our version of it, it must be purely fantastical and arbitrary: *multum abludit imago.* We do not look beyond the surface, or rather we do not see into the surface, which contains a labyrinth of difficulties and distinctions that not all the effects of time, of art, of patience, and study can master or unfold. But let us take this self-evident proposition, the human face, and examine it a little, and we shall soon be convinced what a Proteus, what an inexplicable riddle it is! Ask any one who thinks he has a perfect idea of the face of his friend, what the shape of his nose or any other feature is and he will presently find his mistake; ask a lover to draw his "mistress's eyebrow," it is not merely that his hand will fail him, but his memory is at fault both for the form and color; he may indeed dream and tell you with the poet, that

> "Grace is in all her steps heaven in her eye,
> In every gesture dignity and love;"

but if he wishes to embody his favorite conceit, and to convince any one else of all this by proof positive, he must borrow the painter's aid. When a young artist first begins to make a study from a head, it is well known that he has soon done,

because after he has got in a certain general outline and rude masses, as the forehead, the nose, the eyes, in a general way, he sees no further, and is obliged to stop; he feels in truth that he has made a very indifferent copy, but is quite at a loss how to supply the defect. After a few months, or a year or two's practice, if he has a real eye for nature, and a turn for the art, he can spend whole days in working up the smallest details, in correcting the preparations, in reflecting the gradations, and does not know when to leave off, till night closes in upon him and then he sits musing and gazing in the twilight at what remains for his next day's work. Sir Joshua Reynolds used to say, that if he were not to finish any one of his pictures till he saw nothing more to be done to it, he should never leave off. Titian wrote on his pictures *faciebat*, as much as to say, that he was about them, but that it was an endless task. As the mind advances in the knowledge of nature, the horizon of art enlarges, and the air refines. Then, in addition to an infinity of details even in the most common object there is the variety of form and of color, of light and shade, of character and expression, of the voluptuous, the thoughtful, the grand, the graceful, the grave, the gay, the *I know not what;* which are all to be found (separate or combined)

in nature, and which sufficiently account for the diversity of art, and to detect and carry off the *spolia opima* of which is the highest praise of human skill and genius.

What made Hogarth original and inimitable, but the wonderful redundance, and, as it were, *supererogation* of his genius, which poured the oil of humanity into the wounds and bruises of human nature, redeemed while it exposed vice and folly, made deformity pleasing, and turned misfortune into a jest. But could he have done so if there were no wit or enjoyment in a night cellar, or if the cripple could not dance and sing? No, the moral was in nature; but let no one dare to insist upon it after him, in the same language and with the same pretensions? There was Rembrandt; did he invent the extremes of light and shade, or was he only the first that embodied them? He was so only because his eye drank in light and shade more deeply than any one before or since; and therefore the sunshine hung in liquid drops from his pencil, and the dungeon's gloom hovered over his canvas. Who can think of Correggio without a swimming of the head?—the undulating line, the melting grace, the objects advancing and retiring as in measured dance or solemn harmony. But all this fullness, roundness, and delicacy existed before in nature, and only

found a fit sanctuary in his mind. The breadth and masses of Michael Angelo were studies from nature, which he selected and cast in the mould of his own manly and comprehensive genius. The landscapes of Claude are in a fixed repose, as if nothing could be moved from its place without a violence to harmony and just proportions; in those of Rubens everything is fluttering and in motion—light and indifferent, as the winds blow where they list. All this is characteristic, original, a different mode of nature, which the artist had the happiness to find out and carry to the utmost point of perfection. It has been laid down that no one paints anything but his own character, and almost features, and the workman is always to be traced in the work.

Self-possession in its results on Art.—Self-possession is the ideal in ordinary behavior. A low or vulgar character seizes on every trifling or painful circumstance that occurs, from irritability or want of imagination to look beyond the moment, while a person of more refinement and capacity, or with a stronger predisposition of the mind to good, and a greater fund of good sense and pleasurable feeling to second it, despises these idle provocations, and preserves an unruffled composure and serenity of temper. This internal character, being permanent, communicates itself

to the outward expression in proportionable sweetness, delicacy, and unity of effect, which it requires all the same characteristics of the mind to feel and convey to others; and hence the superiority of Raffaelle's Madonnas over Hogarth's faces. Keeping is not the ideal, for there may be keeping in the little, the mean, and the disjointed, without strength, softness, or expansion.

Painters as Art Critics.—There is one point even on which painters usually judge worse of pictures than the general spectator. I say usually, for there are some painters who are too thoroughly intellectual to run into the error of which I am about to speak. I mean that they are apt to overlook the higher and more mental parts of a picture in their haste to criticise its mechanical properties. They forget the expression in being too mindful of what is more strictly manual. They talk of such a color being skilfully or unskilfully put in opposition to another, rather than of the moral contrast of the countenances of a group. They say that the flesh-tints are well brought out, before they speak of the face which the flesh forms. To use a French term of much condensation, they think of the *physique* before they bestow any attention on the *morale.*

Titian's Portraits.—Titian's portraits, frequently present a much more formidable than inviting ap-

pearance. You would hardly trust yourself in a room with them. You do not bestow a cold, leisurely approbation on them, but look to see what they may be thinking of you, not without some apprehension of the result. They have not the clear, smooth skins or the even pulse that Vandyck's seem to possess. They are, for the most part, fierce, wary, voluptuous, subtle, haughty. Raffaelle painted Italian faces as well as Titian. But he threw into them a character of intellect rather than of temperament. In Titian the irritability takes the lead, sharpens and give direction to the understanding. There seems to be a personal controversy between the spectator and the individual whose portrait he contemplates, which shall be master of the other. I may refer to two portraits in the Louvre, the one by Raffaelle, the other by Titian (Nos. 1153 and 1210), in illustration of these remarks. I do not know two finer or more characteristic specimens of these masters, each in its way. The one is of a student dressed in black, absorbed in thought, intent on some problem, with the hands crossed and leaning on a table for support, as it were to give freer scope to the labor of the brain, and though the eyes are directed towards you, it is with evident absence of mind. Not so the other portrait, No. 1210. All its faculties are collected

to see what it can make of you; as if you had intruded upon it with some hostile design, it takes a defensive attitude, and shows as much vigilance as dignity. It draws itself up, as if to say, "Well, what do you think of me?" and exercises a discretionary power over you. It has "an eye to threaten and command," not to be lost in idle thought, or in ruminating over some abstruse, speculative proposition. It is this intense personal character which, I think, gives the superiority to Titian's portraits over all others, and stamps them with a living and permanent interest. Of other pictures you tire, if you have them constantly before you; with these there seems to be some question pending between you, as though an intimate friend or inveterate foe were in the room with you; they exert a kind of fascinating power; and there is that exact resemblance of individual nature which is always new and always interesting, because you cannot carry away a mental abstraction of it, and you must recur to the object to revive it in its full force and integrity. I would as soon have Raffaelle's or most other pictures hanging up in a collection, that I might pay an occasional visit to them: Titian's are the only ones that I should wish to have hanging in the same room with me for company.

Composition of Titian.—Titian in his portraits appears to have understood the principle of historical design better than anybody. Every part tells, and has a bearing on the whole. There is no one who has such simplicity and repose—no violence, no affectation, no attempt at forcing an effect: insomuch that by the uninitiated he is often condemned as unmeaning and insipid. A turn of the eye, a compression of the lip, decides the point. He just draws the face out of its most ordinary state, and gives it the direction he would have it take; but then every part takes the same direction, and the effect of this united impression (which is absolutely momentary and all but habitual) is wonderful. It is that which makes his portraits the most natural and the most striking in the world. It may be compared to the effect of a number of small loadstones, that by acting together lift the greatest weights. Titian seized upon the lines of character in the most original and connected point of view. Thus, in his celebrated portrait of Hippolito de Medici, there is a keen, sharpened expression that strikes you, like a blow from the spear that he holds in his hand. The look goes through you; yet it has no frown, no startling gesticulation, no affected penetration. It is quiet, simple, but it almost withers you. The whole face and each separate feature

is cast in the same acute or wedge-like form. The forehead is high and narrow, the eyebrows raised and coming to a point in the middle, the nose straight and peaked, the mouth contracted and drawn up at the corners, the chin acute, and the two sides of the face slanting to a point. The number of acute angles which the lines of the face form are, in fact, a net entangling the attention and subduing the will. The effect is felt at once, though it asks time and consideration to understand the cause. It is a face which you would beware of rousing into anger or hostility, as you would beware of setting in motion some complicated and dangerous machinery. The possessor of it, you may be sure, is no trifler. Such, indeed, was the character of the man. This is to paint true portrait and true history. So if our artist painted a mild and thoughtful expression, all the lines of the countenance were softened and relaxed. If the mouth was going to speak, the whole face was going to speak. It was the same in color. The gradations are infinite, and yet so blended as to be imperceptible. No two tints are the same, though they produce the greatest harmony and simplicity of tone, like flesh itself. "If," said a person, pointing to the shaded side of a portrait by Titian, "you could turn this round to the light, you would find it would be

of the same color as the other side." In short, there is manifest in his portraits a greater tenaciousness and identity of impression than in those of any other painter. Form, color, feeling, character, seemed to adhere to his eye and to become part of himself; and his pictures, on this account, "leave stings" in the minds of the spectators.

Painting and Copying Portraits.—Perhaps what is offered above as a key to the peculiar expression of Titian's heads may also serve to explain the difference between painting and copying a portrait. As the perfection of his faces consists in the entire unity and coincidence of all the parts, so the difficulty of ordinary portrait painting is to bring them to bear at all, or to piece one feature, or one day's labor, on to another. In copying this difficulty does not occur at all. The human face is not one thing, as the vulgar suppose, nor does it remain always the same. It has infinite varieties, which the artist is obliged to notice and to reconcile, or he will make strange work. Not only the light and shade upon it do not continue for two minutes the same; the position of the head constantly varies (or if you are strict with a sitter, he grows sullen and stupid), each feature is in motion every moment, even while the artist is working at it, and in

the course of a day the whole expression of the countenance undergoes a change, so that the expression which you gave to the forehead or eyes yesterday, is totally incompatible with that you have to give to the mouth to-day. You can only bring it back again to the same point or give it a consistent construction by an effort of imagination, or a strong feeling of character; and you must connect the features together less by the eye than by the mind. The mere setting down what you see in this medley of successive, teasing, contradictory impressions would never do; either you must continually efface what you have done the instant before, or, if you retain it, you will produce a piece of patchwork worse than any caricature. There must be a comprehension of the whole, and in truth a moral sense (as well as a literal one) to unravel the confusion, and guide you through the labyrinth of shifting muscles and features. You must feel what this means, and dive into the hidden soul, in order to know whether that is as it ought to be; for you cannot be sure that it remains as it was. Portrait painting is, then, painting from recollection and from a conception of character, with the object before us to assist the memory and understanding. In copying, on the contrary, one part does not run away and leave you in the

lurch while you are intent upon another. You have only to attend to what is before you, and finish it carefully a bit at a time, and you are sure that the whole will come right.

Expression the Test of Genius.—Expression is the great test and measure of a genius for painting and the fine arts. The mere imitation of *still-life*, however perfect, can never furnish proofs of the highest skill or talent; for there is an inner sense, a deeper intuition into nature that is never unfolded by merely mechanical objects, and which, if it were called out by a new soul being suddenly infused into an inanimate substance, would make the former unconscious representation appear crude and vapid. The eye is sharpened and the hand made more delicate in its tact,

> "While by the power'
> Of harmony, and the deep power of joy,
> We see into the life of things."

We not only see but feel expression by the help of the finest of all our senses, the sense of pleasure and pain. He, then, is the greatest painter who can put the greatest quantity of expression into his works, for this is the nicest and most subtle object of imitation; it is that in which any defect is soonest visible, which must be able to stand the severest scrutiny, and where the power of avoiding errors, extravagance, or

tameness can only be supplied by the fund of moral feeling, the strength or delicacy of the artist's sympathy with the ideal object of his imagination. To see or imitate any given sensible object is one thing, the effect of attention and practice; but to give expression to a face is to collect its meaning from a thousand other sources, is to bring into play the observation and feeling of one's whole life, or an infinity of knowledge bearing upon a single object in different degrees and manners, and implying a loftiness and refinement of character proportioned to the loftiness and refinement of expression delineated.

Artists paint their own Characters.—It is a maxim among painters that no one can paint more than his own character, or more than he himself understands or can enter into. Nay, even in copying a head, we have some difficulty in making the features unlike our own. A person with a low forehead or a short chin puts a constraint on himself in painting a high forehead or a long chin. So much has sympathy to do with what is supposed to be a mere act of servile imitation. To pursue this argument one step farther. People sometimes wonder what difficulty there can be in painting, and ask what you have to do but to set down what you see. This is true, but the difficulty is to see what is before you. This

is at least as difficult as to learn any trade or language. We imagine that we see the whole of nature, because we are aware of no more than we see of it. We also suppose that any given object, a head, a hand, is one thing because we see it at once, and call it by one name. But how little we see or know even of the most familiar face, beyond a vague abstraction, will be evident to every one who tries to recollect distinctly all its component parts, or to draw the most rude outline of it for the first time; or who considers the variety of surface, the numberless lights and shades, the tints of the skin—every particle and pore of which varies—the forms and markings of the features, the combined expression; and all these caught (as far as common use is concerned) by a random glance, and communicated by a passing word.

Pleasure of an Artist's Life.—Where an artist of genius is not made the victim of his own impatience, or of idle censures, or of the good fortunes of others, we cannot conceive of a more delightful or enviable life. There is none that implies a greater degree of thoughtful abstraction, or a more entire freedom from angry differences of opinion, or that leads the mind more out of itself and reposes more calmly on the grand and beautiful, or the most casual object in nature.

Ideal and Actual Nature.—What has given rise to the common notion of the *ideal*, as something quite distinct from *actual* nature, is probably the perfection of the Greek statues. Not seeing among ourselves anything to correspond in beauty and grandeur, either with the feature or form of the limbs in these exquisite remains of antiquity, it was an obvious, but a superficial conclusion, that they must have been created from the idea existing in the artist's mind, and could not have been copied from anything existing in nature. The contrary, however, is the fact. The general form both of the face and figure, which we observe in the old statues, is not an ideal abstraction, is not a fanciful invention of the sculptor, but is as completely local and national (though it happens to be more beautiful) as the figures on a Chinese screen, or a copperplate engraving of a negro chieftain in a book of travels. It will not be denied that there is a difference of physiognomy as well as of complexion in different races of men. The Greek form appears to have been naturally beautiful, and they had, besides, every advantage of climate, of dress, of exercise, and of modes of life to improve it. The artist had also every facility afforded him in the study and knowledge of the human form; and their religious and public in-

stitutions gave him every encouragement in the prosecution of his art. All these causes contributed to the perfection of these noble productions; but I should be inclined principally to attribute the superior symmetry of form common to the Greek statues, in the first place, to the superior symmetry of the models in nature, and in the second, to the more constant opportunities for studying them.

Repose in Greek Art.—In general it may be laid down as a rule that the most perfect of the antiques are the most simple—those which affect the least action or violence of passion—which repose the most on natural beauty of form and a certain expression of sweetness and dignity, that is, which remain most nearly in that state in which they could be copied from nature without straining the limbs or features of the individual, or racking the invention of the artist. This tendency of Greek art to repose has indeed been reproached with insipidity by those who had not a true feeling of beauty and sentiment. I, however, prefer these models of habitual grace or internal grandeur to the violent distortions of suffering in the Laocoon, or even to the supercilious air of the Apollo. The Niobe, more than any other antique head, combines truth and beauty with deep passion. But here the passion is fixed, in-

tense, habitual—it is not a sudden or violent gesticulation, but a settled mould of features; the grief it expresses is such as might almost turn the human countenance itself *into marble!*

In general, then, I would be understood to maintain that the beauty and grandeur so much admired in the Greek statues were not a voluntary fiction of the brain of the artist, but existed substantially in the forms from which they were copied, and by which the artist was surrounded. A striking authority in support of these observations, which has in some measure been lately discovered, is to be found in the *Elgin Marbles*, taken from the Acropolis at Athens, and supposed to be the works of the celebrated Phidias. The process of fastidious refinement and indefinite abstraction is certainly not visible there. The figures have all the ease, simplicity, and variety of individual nature. Even the details of the subordinate parts, the loose hanging folds in the skin, the veins under the belly or on the sides of the horses, more or less swelled, as the animal is more or less in action, are given with scrupulous exactness. This is true nature and true art. In a word, these invaluable remains of antiquity are precisely like casts taken from life. The *ideal* is not the preference of that which exists only in the mind to that which exists in

nature, but the preference of that which is fine in nature, to that which is less so. There is nothing fine in art but what is taken almost immediately, and as it were, in the mass, from what is finer in nature. Where there have been the finest models in nature, there have been the finest works of art.

As the Greek statues were copied from Greek forms, so Raffaelle's expressions were taken from Italian faces, and I have heard it remarked that the women in the streets of Rome seem to have walked out of his pictures in the Vatican.

Grandeur of Michael Angelo.—There is more an appearance of abstract grandeur of form in Michael Angelo. He has followed up, has enforced and expanded, as it were, a preconceived idea, till he sometimes seems to tread on the verge of caricature. His forms, however, are not *middle* but *extreme* forms, massy, gigantic, supernatural. They convey the idea of the greatest size in the figure, and in all parts of the figure. Every muscle is swollen and turgid. This tendency to exaggeration would have been avoided, if Michael Angelo had recurred more constantly to nature, and had proceeded less on a scientific knowledge of the structure of the human body; for science gives only the positive form of the different parts, which the imagination may after-

wards magnify as it pleases, but it is nature alone which combines them with perfect truth and delicacy, in all the varieties of motion and expression. It is fortunate that I can refer, in illustration of my doctrine, to the admirable fragment of the Theseus at Lord Elgin's, which shows the possibility of uniting the grand and natural style in the highest degree. The form of the limbs as affected by pressure or action, and the general sway of the body, are preserved with the most consummate mastery. I should prefer this statue, as a model for forming the style of the student, to the Apollo, which strikes me as having something of a theatrical appearance; or to the Hercules, in which there is an ostentatious and overladen display of anatomy. This last figure, indeed, is so overloaded with sinews, that it has been suggested as a doubt whether, if life could be put into it, it would be able to move. Grandeur of conception, truth of nature, and purity of taste seem to have been at their height when the masterpieces which adorned the Temple of Minerva at Athens, of which we have only these imperfect fragments, were produced. Compared with these, the later Greek statues display a more elaborate workmanship, more of the artifices of style. The several parts are more uniformly balanced, made more to tally like modern

periods; each muscle is more equally brought out, and more highly finished as a part, but not with the same subordination of each part to the whole. If some of these wonderful productions have a fault, it is the want of that entire and naked simplicity which pervades the whole of the *Elgin Marbles.*

Comparison of Raffaelle and M. Angelo.—The ancients excelled in beauty of form, Michael Angelo in grandeur of conception, Raffaelle in expression. In Raffaelle's faces, particularly his women, the expression is very superior to the form; in the ancient statues the form is the principal thing. The interest which the latter excite is in a manner external; it depends on a certain grace and lightness of appearance, joined with exquisite symmetry and refined susceptibility to voluptuous emotions; but there is in general a want of pathos. In their looks we do not read the wishings of the heart; by their beauty they are deified. The pathos which they exhibit is rather that of present and physical distress than of deep internal sentiment. What has been remarked of Leonardo da Vinci is also true of Raffaelle, that there is an angelic sweetness and tenderness in his faces, in which human frailty and passion are purified by the sanctity of religion. The ancient statues are finer objects for the eye

to contemplate; they represent a more perfect race of physical beings; but we have little sympathy with them. In Raffaelle all our natural sensibilities are heightened and refined by the sentiments of faith and hope, pointing mysteriously to the interests of another world. The same intensity of passion appears also to distinguish Raffaelle from Michael Angelo. Michael Angelo's forms are grander, but they are not so informed with expression. Raffaelle's, however ordinary in themselves, are full of expression, "even to o'erflowing;" every nerve and muscle is impregnated with feeling—bursting with meaning. In Michael Angelo, on the contrary, the powers of body and mind appear superior to any events that can happen to them; the capacity of thought and feeling is never full, never strained, or tasked to the full extremity of what it will bear. All is in a lofty repose or solitary grandeur, which no human interest can shake or disturb. It has been said that Michael Angelo painted *man*, and Raffaelle *men;* that the one was an epic, the other a dramatic painter. But the distinction I have stated is, perhaps, truer and more intelligible, viz., that the one gave greater dignity of form, and the other, greater force and refinement of expression. Michael Angelo, in fact, borrowed his style from sculpture.

He represented in general only single figures (with subordinate accompaniments), and had not to express the conflicting actions and passions of a multitude of persons. It is, therefore, a mere truism to say that his compositions are not dramatic. He is much more picturesque than Raffaelle. His drawing of the human form has the characteristic freedom and boldness of Titian's landscapes.

Leonardo da Vinci and Correggio. — After Michael Angelo and Raffaelle, there is no doubt that Leonardo da Vinci and Correggio are the two painters in modern times, who have carried historical expression to the highest ideal perfection; and yet it is equally certain that their heads are carefully copied from faces and expressions in nature. Leonardo excelled principally in his women and children. There is, in his female heads, a peculiar charm of expression, a character of natural sweetness and tender playfulness, mixed up with the pride of conscious intellect and the graceful reserve of personal dignity.

Character of the Works of Titian.—Titian is at the head of the Venetian school; he is the first of all colorists. In delicacy and purity Correggio is equal to him, but his coloring has not the same warmth and gusto in it. Titian's flesh-color partakes of the glowing nature of the cli-

mate, and of the luxuriousness of the manners of his country. He represents objects not through a merely lucid medium, but as if tinged with a golden light. Yet it is wonderful in how low a tone of local coloring his pictures are painted—how rigidly his means are husbanded. His most gorgeous effects are produced not less by keeping down than by heightening his colors; the fineness of his gradations adds to their variety and force; and with him truth is the same thing as splendor. Everything is done by the severity of his eye, by the patience of his touch. He is enabled to keep pace with nature by never hurrying on before her; and as he forms the broadest masses out of innumerable varying parts and minute touches of the pencil, so he unites and harmonizes the strongest contrasts by the most imperceptible transitions. Every distinction is relieved and broken by some other intermediate distinction, like half-notes in music; and yet all this accumulation of endless variety is so managed as only to produce the majestic simplicity of nature, so that to a common eye there is nothing extraordinary in his pictures, any more than in nature itself. It is, I believe, owing to what has been here stated, that Titian is, of all painters, at once the easiest and the most difficult to copy. He is the most difficult to copy perfectly,

for the artifice of his coloring and execution is hid in its apparent simplicity; and yet the knowledge of nature and the arrangement of the forms and masses in his pictures are so masterly that any copy made from them, even the rudest outline or sketch, can hardly fail to have a look of high art. Because he was the greatest colorist in the world, this, which was his most prominent, has, for shortness, been considered as his only, excellence; and he has been said to have been ignorant of drawing. What he was, generally speaking, deficient in, was invention or composition, though even this appears to have been more from habit than want of power; but his drawing of actual forms, where they were not to be put into momentary action, or adapted to a particular expression, was as fine as possible. His drawing of the forms of inanimate objects is unrivalled. His trees have a marked character and physiognomy of their own, and exhibit an appearance of strength or flexibility, solidity or lightness, as if they were endued with conscious power and purposes. Character was another excellence which Titian possessed in the highest degree. It is scarcely speaking too highly of his portraits to say that they have as much expression, that is, convey as fine an idea of intellect and feeling, as the historical heads of Raffaelle.

The chief difference appears to be that the expression in Raffaelle is more imaginary and contemplative, and in Titian more personal and constitutional. The heads of the one seem thinking more of some event or subject, those of the other to be thinking more of themselves. In the portraits of Titian, as might be expected, the Italian character always predominates: there is a look of piercing sagacity, of commanding intellect, of acute sensibility, which it would be in vain to seek for in any other portraits. The daring spirit and irritable passions of the age and country are distinctly stamped upon their countenances, and can be as little mistaken as the costume which they wear. The portraits of Raffaelle, though full of profound thought and feeling, have more of common humanity about them. Titian's portraits are the most historical that ever were painted; and they are so for this reason, that they have most consistency of form and expression. His portraits of *Hippolita de Medici* and of a *Young Neapolitan Nobleman*, lately in the gallery of the Louvre, are a striking contrast in this respect. All the lines of the face in the one, the eyebrows, the nose, the corners of the mouth, the contour of the face, present the same sharp angles, the same acute, edgy, contracted, violent expression. The other portrait has the finest

expansion of feature and outline, and conveys the most exquisite idea of mild, thoughtful sentiment. The consistency of the expression constitutes as great a charm in Titian's portraits as the harmony of the coloring. The similarity sometimes objected to in his heads is partly national, and partly arises from the class of persons whom he painted. He painted only Italians; and in his time it rarely happened that any but persons of the highest rank, senators or cardinals, sat for their pictures. The similarity of costume, of the dress, the beard, etc., also adds to the similarity of their appearance. It adds, at the same time, to their picturesque effect; and the alteration in this respect is one circumstance among others, that has been injurious, not to say fatal, to modern art. This observation is not confined to portraits; for the hired dresses with which our historical painters clothe their figures, sit no more easily on the imagination of the artist than they do gracefully on the lay-figures, over which they are thrown.

The Great Masters embodied some one View of Nature.—The general object of this analysis of the works of the great masters has been to show that their pre-eminence has constantly depended, not on the creation of a fantastic, abstract excellence, existing nowhere but in their own mind,

but in their selecting and embodying some one view of nature, which came immediately under their habitual observation, and which their particular genius led them to study and imitate with success. This is certainly the case with Vandyck. His portraits, mostly of English women, in the Louvre, have a cool, refreshing air about them, a look of simplicity and modesty even in the very tone, which forms a fine contrast to the voluptuous glow and mellow, golden lustre of Titian's Italian women. There is a quality of flesh-color in Vandyck, which is to be found in no other painter, and which exactly conveys the idea of the soft, smooth, sliding, continuous, delicately varied surface of the skin. The objects in his pictures have the least possible difference of light and shade, and are presented to the eye without passing through any indirect medium. It is this extreme purity and silvery clearness of tone, together with the facility and precision of his particular forms, and a certain air of fashionable elegance characteristic of the age in which he flourished, that places Vandyck in the first rank of portrait painters.

Rembrandt.—If ever there was a man of genius in the art, it was Rembrandt. He might be said to have created a medium of his own, through which he saw all objects. He was the grossest

and the least vulgar, that is to say, the least commonplace in his grossness, of all men. He was the most downright, the least fastidious of the imitators of nature. He took any object, he cared not what, how mean soever in form, color, and expression; and from the light and shade which he threw upon it, it came out gorgeous from his hands. As Vandyck made use of the smallest contrasts of light and shade, and painted as if in the open air, Rembrandt used the most violent and abrupt contrasts in this respect, and painted his objects as if in a dungeon. His pictures may be said to be "bright with excessive darkness." His vision had acquired a lynx-eyed sharpness from the artificial obscurity to which he had accustomed himself. "Mystery and silence hung upon his pencil." Yet he could pass rapidly from one extreme to another, and dip his colors with equal success in the gloom of night or in the blaze of the noonday sun.

Landscapes of Claude.—The objection that is sometimes made to the mere imitation of nature cannot be made to the landscapes of Claude, for in them the graces themselves have with their own hands assisted in selecting and disposing every object. Is the truth inconsistent with the beauty of the imitation? Does the perpetual profusion of objects and scenery, all perfect in

themselves, interfere with the simple grandeur and comprehensive magnificence of the whole? Does the precision with which a plant is marked in the foreground take away from the air-drawn distinctions of the blue glimmering horizon? Is there any want of that endless airy space, where the eye wanders at liberty under the open sky, explores distant objects, and returns back as from a delightful journey? There is in fact no comparison between Claude and Wilson. Sir Joshua Reynolds used to say that there would be another Raffaelle before there would be another Claude. His landscapes have all that is exquisite and refined in art and nature. Everything is moulded into grace and harmony; and, at the touch of his pencil, shepherds with their flocks, temples and groves, and winding glades and scattered hamlets, rise up in never-ending succession under the azure sky and the resplendent sun.

Excellences of Reynolds. — Sir Joshua Reynolds owed his great superiority over his contemporaries to incessant practice and habitual attention to nature, to quick organic sensibility, to considerable power of observation, and still greater taste in perceiving and availing himself of those excellences of others which lay within his own walk of art.

The portrait painter is, much less liable than

the historical painter to deviate into the extremes of manner and affectation; for he cannot discard nature altogether under the excuse that *she only puts him out.* He must meet her face to face; and if he is not incorrigible, he will see something there that cannot fail to be of service to him.

Art Rules of Sir Joshua Reynolds.—He lays it down, as a general and invariable rule, that "*the great style in art and the most* PERFECT IMITATION OF NATURE *consists in avoiding the details and peculiarities of particular objects.*" This sweeping principle he applies almost indiscriminately to *portrait*, *history*, and *landscape*, and he appears to have been led to the conclusion itself, from supposing the imitation of particulars to be inconsistent with general rule and effect. It appears to me that the highest perfection of the art depends not on separating, but on uniting general truth and effect with individual distinctness and accuracy.

First, it is said that the great style in painting, as it relates to the immediate imitation of external nature, consists in avoiding the details of particular objects. It consists neither in giving nor avoiding them, but in something quite different from both. Any one may avoid the details. So far there is no difference between the *Car-*

toons and a common sign-painting. Greatness consists in giving the larger masses and proportions with truth—this does not prevent giving the smaller ones too. The utmost grandeur of outline, and the broadest masses of light and shade, are perfectly compatible with the utmost minuteness and delicacy of detail, as may be seen in nature. It is not, indeed, common to see both qualities combined in the imitations of nature, any more than the combinations of other excellences; nor am I here saying to which the principal attention of the artist should be directed; but I deny that, considered in themselves, the absence of the one quality is necessary or sufficient to the production of the other.

If, for example, the form of the eyebrow is correctly given, it will be perfectly indifferent to the truth or grandeur of the design whether it consists of one broad mark or is composed of a number of hair-lines arranged in the same order. So, if the lights and shades are disposed in fine and large masses, the *breadth* of the picture, as it is called, cannot possibly be affected by the filling up of these masses with the details—that is, with the subordinate distinctions which appear in nature. The anatomical details in Michael Angelo, the ever-varying outline of Raffaelle, the perfect execution of the Greek statues, do not destroy

their symmetry or dignity of form; and in the finest specimens of the composition of color we may observe the largest masses combined with the greatest variety, in the parts of which these masses are composed.

Breadth and Detail.—The gross style consists in giving no detail, the *finical* in giving nothing else. Nature contains both large and small parts, both masses and details; and the same may be said of the most perfect works of art. The union of both kinds of excellence, of strength with delicacy, as far as the limits of human capacity and the shortness of human life would permit, is that which has established the reputation of the most successful imitators of nature. Farther, their most finished works are their best. The predominance, indeed, of either excellence in the best masters has varied according to their opinion of the relative value of these qualities, the labor they had the time or the patience to bestow on their works, the skill of the artist, or the nature and extent of his subject. But if the rule here objected to, that the careful imitation of the parts injures the effect of the whole, be once admitted, slovenliness would become another name for genius, and the most unfinished performances would be the best. That such has been the confused impression left on the mind by the perusal of

Sir Joshua Reynolds's "Discourses," is evident from the practice as well as conversation of many (even eminent) artists. The late Mr. Opie proceeded entirely on this principle. He left many admirable studies of portraits, particularly in what relates to the disposition and effect of light and shade; but he never finished any of the parts, thinking them beneath the attention of a great artist. He went over the whole head the second day as he had done the first, and therefore made no progress. The pictures, at last, having neither the lightness of a sketch nor the accuracy of a finished work, looked coarse, labored, and heavy. Titian is the most perfect example of high finishing. In him the details are engrafted on the most profound knowledge of effect and attention to the character of what he represented. His pictures have the exact look of nature, the very tone and texture of flesh. The variety of his tints is blended into the greatest simplicity. There is a proper degree both of solidity and transparency. All the parts hang together; every stroke tells, and adds to the effect of the rest. Sir Joshua seems to deny that Titian finished much, and says that he produced by two or three strokes of his pencil effects which the most laborious copyist would in vain attempt to equal. It is true, he availed himself in some degree of

what is called *execution*, to facilitate his imitation of the details and peculiarities of nature; but it was to facilitate, not supersede. There can be nothing more distinct than execution and daubing. Titian, however, made a very moderate, though a very admirable use of this power; and those who copy his pictures will find that the simplicity is in the results, not in the details. To conclude my observations on this head, I will only add that, while the artist thinks there is anything to be done either to the whole or the parts of his picture, which can give it still more the look of nature, if he is willing to proceed, I would not advise him to desist. This rule is the more necessary to the young student, for he will relax in his attention as he grows older. And again, with respect to the subordinate parts of a picture, there is no danger that he will bestow a disproportionate degree of labor upon them, because he will not feel the same interest in copying them, and because a much less degree of accuracy will serve every purpose of deception.

Secondly,—With regard to the imitation of expression, I can hardly agree with Sir Joshua, that "the perfection of portrait-painting consists in giving the general idea or character without the individual peculiarities." No doubt, if we had to choose between the general character and

the peculiarities of feature, we ought to prefer the former. But they are so far from being incompatible with, that they are not without some difficulty distinguishable from, each other.

Art is of humble growth.—The arts are of humble growth and station; they are the product of labor and self-denial; they have their seat in the heart of man and his imagination; it is there they labor, have their triumphs there, and, unseen and unthought-of, perform their ceaseless task.

Art has its youth manhood and old age.—The traces of youth, manhood, and old age, are almost as distinctly marked in the history of the art as of the individual. The arts have in general risen rapidly from their first obscure dawn to their meridian height and greatest lustre, and have no sooner reached this proud eminence than they have as rapidly hastened to decay and dissolution. It is a little extraordinary that, if the real sources of perfection are to be sought in schools, in models, and public institutions, there the art should regularly disappear; that the effect should never follow from the cause. The Greek statues remain to this day unrivalled, the undisputed standard of the most perfect symmetry of form.

Common Sense in Art.—Common sense, which

has been sometimes appealed to as the criterion of taste, is nothing but the common capacity, applied to common facts and feelings; but it neither is, nor pretends to be, the judge of anything else. To suppose that it can really appreciate the excellence of works of high art is as absurd as to suppose that it could produce them. Taste is the highest degree of sensibility, or the impression of the most cultivated and sensible minds, as genius is the result of the highest powers of feeling and invention. It may be objected that the public taste is capable of gradual improvement, because in the end the public do justice to works of the greatest merit. This is a mistake.

Reputation of Works of Art from authority, not popular consent.—The reputation ultimately and slowly affixed to works of genius is stamped upon them by authority, not by popular consent or the common sense of the world. We imagine that the admiration of the works of celebrated men has become common because the admiration of their names has become so. But does not every ignorant connoisseur pretend the same veneration, and talk with the same vapid assurance of M. Angelo, though he has never seen even a copy of any of his pictures, as if he had studied them accurately—merely because Sir. J. Reynolds has praised him? Is Milton more

popular now than when the Paradise Lost was first published? Or does he not rather owe his reputation to the judgment of a few persons in every successive period accumulating in his favor, and overpowering by its weight the public indifference?

Elgin Marbles.—We can compare these Marbles to nothing but human figures petrified: they have every appearance of absolute *fac-similes* or casts taken from nature. The details are those of nature; the masses are those of nature; the forms are from nature; the action is from nature; the whole is from nature. Let any one for instance, look at the leg of the Illissus or river-god, which is bent under him—let him observe the swell and undulation of the calf, the intertexture of the muscles, the distinction and union of all the parts, and the effect of action everywhere impressed on the external form, as if the very marble were a flexible substance, and contained the various springs of life and motion within itself, and he will own that art and nature are here the same thing. It is the same in the back of the Theseus, in the thighs and knees, and in all that remains unimpaired of these two noble figures. It is not the same in the cast (which was shown at Lord Elgin's) of the famous Torso by Michael Angelo, the style of which that artist

appears to have imitated too well. There, every muscle has obviously the greatest prominence and force given to it of which it is capable in itself, not of which it is capable in connection with others. This fragment is an accumulation of mighty parts, without that play and re-action of each part upon the rest, without that "alternate action and repose" which Sir Thomas Lawrence speaks of as characteristic of the Theseus and the Illissus, and which are as inseparable from nature as waves from the sea.

In a cast from nature there would be, as a matter of course, the same play and flexibility of limb and muscle, or, as Sir Thomas Lawrence expresses it, the same "alternate action and repose," that we find so admirably displayed in the Elgin Marbles. It seems here as if stone could move: where one muscle is strained, another is relaxed; where one part is raised, another sinks in, just as in the ocean, where the waves are lifted up in one place, they sink proportionally low in the next: and all this modulation and affection of the different parts of the form by others arise from an attentive and co-instantaneous observation of the parts of a flexible body, where the muscles and bones act upon, and communicate with one another, like the ropes and pulleys in a machine, and where the action or position given

to a particular limb or membrane naturally extends to the whole body. This harmony, this combination of motion, this unity of spirit diffused through the wondrous mass and every part of it, is the glory of the Elgin Marbles. Put a well-formed human body in the same position, and it will display the same character throughout; make a cast from it while in that position and action, and we shall still see the same bold, free, and comprehensive truth of design. There is no alliteration or antithesis in the style of the Elgin Marbles, no setness, squareness, affectation, or formality of appearance. The different muscles do not present a succession of *tumuli*, each heaving with big throes to rival the other. If one is raised, the other falls quietly into its place. Neither do the different parts of the body answer to one another, like shoulder-knots on a lacquey's coat or the different ornaments of a building. The sculptor does not proceed on architectural principles. His work has the freedom, the variety, and stamp of nature.

This is the great and master excellence of the ELGIN MARBLES, that they do not seem to be the outer surface of a hard and immovable block of marble, but to be actuated by an internal machinery, and composed of the same soft and flexible materials as the human body. The skin

(or the outside) seems to be protruded or tightened by the natural action of a muscle beneath it. This result is miraculous in art; in nature it is easy and unavoidable. That is to say, art has to imitate or produce certain effects or appearances without the natural causes; but the human understanding can hardly be so true to those causes as the causes to themselves; and hence the necessity (in this sort of *simulated creation*) of recurring at every step to the actual objects and appearances of nature.

Some one was asking at Mr. Haydon's one day, as a few persons were looking at the cast from this figure (the Theseus), why the original might not have been done as a cast from nature. Such a supposition would account at least for what seems otherwise unaccountable—the incredible labor and finishing bestowed on the back and other parts of this figure, placed at a prodigious height against the walls of a temple, where they could never be seen after they were once put up there. If they were done by means of a cast in the first instance, the thing appears intelligible, otherwise not. Our host stoutly resisted this imputation, which tended to deprive art of one of its greatest triumphs, and to make it as mechanical as a shaded profile. So far, so good. But the reason he gave was bad, viz., that

the limbs could not remain in those actions long enough to be cast. Yet surely this would take a shorter time than if the model sat to the sculptor; and we all agreed that nothing but actual, continued, and intense observation of living nature could give the solidity, complexity, and refinement of imitation.

The Greek statues were (*cum grano salis*) Grecian youths and nymphs; and the women in the streets of Rome (it has been remarked), look to this hour as if they had walked out of Raffaelle's pictures.

Greek Statues which represent abstract qualities. —The Apollo, the Hercules, the Mercury, the Venus, are, as it were, *personifications*, *essences*, *abstractions* of certain qualities of virtue in human nature, not of human in general, which would make nonsense. Instead of being abstractions of all sorts of qualities jumbled together in a neutral character, they are in the opposite sense *abstractions* of some single quality or customary combination of qualities, leaving out all others as much as possible, and imbuing every part with that one predominant character to the utmost. The Apollo is a representation of graceful dignity and mental power; the Hercules of bodily strength; the Mercury of swiftness: the Venus of female loveliness, and so on. In these, in the

Apollo is surely implied and found more grace than usual; in the Hercules more strength than usual; in the Mercury more lightness than usual; in the Venus more softness than usual.

As the *ideal*, then, requires a difference of character in each figure as a whole so it expects the same character (or a corresponding one) to be stamped on each part of every figure. As the legs of a Diana should be more muscular and adapted for running than those of a Venus or a Minerva, so the skin of her face ought to be more tense, bent on her prey, and hardened by being exposed to the winds of heaven. The respective characters of lightness, softness, strength, etc., should pervade each part of the surface of each figure, but still varying according to the texture and functions of the individual part. This can only be learned or practised from the attentive observation of nature in those forms in which any given character or excellence is most strikingly displayed, and which has been selected for imitation and study on that account.

Heads by Titian.—No one should pronounce definitely on the superiority of history over portrait without recollecting Titian's heads. The finest of them are very nearly (say quite) equal to the finest of Raffaelle's. They have almost the look of *still life*, yet each part is decidedly

influenced by the rest. Everything is *relative* in them. You cannot put any other eye, nose, lip in the same face. As is one part, so is the rest. You cannot fix on any particular beauty; the charm is in the whole. They have least action and the most expression of any portraits. They are doing nothing, and yet all other business seems insipid in comparison of their thoughts. They are silent, retired, and do not court observation: yet you cannot keep your eyes from them. Some one said that you would be as cautious of your behavior in a room where a picture of Titian's was hung as if there was somebody by — so entirely do they look you through. They are the least tiresome *furniture-company* in the world!

The Great Style.—The great style consists in preserving the masses and general proportions, not in omitting the details. Thus suppose, for illustration's sake, the general form of an eyebrow to be commanding and grand, it is of a certain size, and arched in a particular curve.

Breadth and Detail consistent with each other.—Now, surely this general form or outline will be equally preserved whether the painter daubs it in a bold, rough way, as Reynolds or perhaps Rembrandt would, or produces the effect by a number of hair-lines arranged in the same form as Titian sometimes did, and in his best pictures.

It will not be denied (for it cannot) that the characteristic form of the eyebrow would be the same, or that the effect of the picture at a small distance would be nearly the same in either case; only in the latter it would be rather more perfect, as being more like nature. Suppose a strong light to fall on one side of a face, and a deep shadow to involve the whole of the other. This would produce two distinct and large masses in the picture; which answers to the conditions of what is called the grand style of composition. Well, would it destroy these masses to give the smallest veins or variation of color or surface in the light side, or to shade the other with the most delicate and elaborate *chiaro-oscuro?* It is evident not; from common sense, from the practice of the best masters, and lastly, from the example of nature, which contains both the larger masses, the strongest contrasts, and the highest finishing within itself. The integrity of the whole, then, is not impaired by the indefinite subdivision and smallness of the parts. The grandeur of the ultimate effects depends entirely on the arrangement of these in a certain form or under certain masses. The Illissus, or river-god, is floating in its proper element, and is in appearance as firm as a rock, as pliable as a wave of the sea. The artist's breath might be said to

mould and play upon the undulating surface. The whole is expanded into noble proportions, and heaves with general effect. What then? Are the parts unfinished, or are they not there? No; they are there with the nicest exactness, but in due subordination; that is, they are there as they are found in fine nature, and float upon the general form, like straw or weeds upon the tide of ocean. Once more: in Titian's portraits we perceive a certain character stamped upon the different features. In the Hippolito de Medici the eyebrows are angular, the nose is peaked, the mouth has sharp corners, the face is (so to speak) a pointed oval. The drawing in each of these is as careful and distinct as can be. But the unity of intention in nature, and in the artist, does not the less tend to produce a general grandeur and impressiveness of effect; which at first sight it is not easy to account for. To combine a number of particulars to one end is not to omit them altogether, and is the best way of producing the grand style, because it does this without either affectation or slovenliness.

Harmony of Form and Color.—There is a harmony of colors and a harmony of sounds, unquestionably: why, then, there should be all this squeamishness about admitting an original harmony of forms as the principle of beauty and

source of pleasure there, we cannot understand. It is true that there is in organized bodies a certain standard of form to which they approximate more or less, and from which they cannot very widely deviate without shocking the sense of custom, or our settled expectations of what they ought to be. And hence it has been pretended that there is in all such cases a *middle central form*, obtained by leaving out the peculiarities of all the others, which alone is the pure standard of truth and beauty. A conformity to custom is, we grant, one condition of beauty or source of satisfaction to the eye, because an abrupt transition shocks; but there is a conformity (or correspondence) of colors, sounds, lines among themselves, which is soft and pleasing for the same reason. The average or customary form merely determines what is *natural.* A thing cannot please, unless it is to be found in nature; but that which is natural is most pleasing, according as it has other properties which in themselves please. Thus the color of a cheek must be the natural complexion of a human face — it would not do to make it the color of a flower or a precious stone; but among complexions ordinarily to be found in nature, that is most beautiful which would be thought so abstractedly or in itself.

Analogy between Painting and Music.—Judging by analogy, a gradation or symmetry of form must affect the mind in the same manner as a gradation of recurrence, at given intervals, of tones or sounds; and if it does so in fact, we need not inquire further for the principle.

Many sides of Michael Angelo; he and Raffaelle compared.—Michael Angelo was painter, sculptor, architect, but he might be said to make of each art a shrine in which to build up the stately and gigantic stature of his mind; Raffaelle was only a painter, but in that one art he seemed to pour out all the treasures and various excellence of nature, grandeur and scope of design, exquisite finishing, force, grace, delicacy, the strength of man, the softness of woman, the playfulness of infancy, thought, feeling, invention, imitation, labor, ease, and every quality that can distinguish a picture, except color.

The "Attila."—This figure, so unconstrained and free, animated, salient, put me in mind, compared with the usual stiffness and shackles of the art, of chain-armor used by the knights of old instead of a coat-of-mail. Raffaelle's fresco figures seem the least of all others taken from plaster-casts; this is more than can be said of Michael Angelo's, which might be taken from, or would serve for, very noble ones. The horses in the

same picture also delight me. Though dumb, they appear as though they could speak, and were privy to the import of the scene. Their inflated nostrils and speckled skins are like a kind of proud flesh; or they are animals spiritualized. In the "Miracle of Bolsano" is that group of children, round-faced, smiling, with large-orbed eyes, like infancy nestling in the arms of affection; the studied elegance of the choir of tender novices, with all their sense of the godliness of their function and the beauty of holiness; and the hard, liny, individual portraits of priests and cardinals on the right hand, which have the same life, spirit, boldness, and marked character as if you could have looked in upon the assembled conclave. Neither painting nor popery ever produced anything finer. There is the utmost hardness and materiality of outline, with a spirit of fire. The school of Athens is full of striking parts and ingenious contrasts; but I prefer to it the "Convocation of Saints," with that noble circle of Prophets and Apostles in the sky, on whose bent foreheads and downcast eyes you see written the City of the Blest, the beatific presence of the Most High, and the Glory hereafter to be revealed, a solemn brightness and a fearful dream, and that scarce less-inspired circle of sages canonized here on earth, poets, heroes, and philosophers,

with the painter himself entering on one side like the recording angel smiling in youthful beauty, and scarce conscious of the scene he has embodied. If there is a failure in any of these frescoes, it is, I think, in the "Parnassus," in which there is something quaint and affected. In the "St Peter delivered from Prison," he has burst with Rembrandt into the dark chambers of night, and thrown a glory round them. In the story of "Cupid and Psyche," at the Little Farnese, he has, I think, even surpassed himself in a certain swelling and voluptuous grace, as if beauty grew and ripened under his touch, and the very genius of ancient fable hovered over his enamored pencil.

Nothing is superior to the Cartoons for boldness of design and execution; but I think his best oil pictures are abroad, though I had seen most of them before in the Louvre. I had not, however, seen the "Crowning of the Virgin," which is in the picture-gallery of the Vatican, and appears to me one of his very highest-wrought pictures. The Virgin in the clouds is of an admirable sedateness and dignity, and over the throng of breathing faces below there is poured a stream of joy and fervid devotion that can be compared to nothing but the golden light that evening skies pour on the edges of the surging waves. "Hope elevates, and joy brightens their

every feature." The Foligno Virgin was at Paris, in which I cannot say I am quite satisfied with the Madonna; it has rather a *précieuse* expression; but I know not how enough to admire the innumerable heads of cherubs surrounding her, touched in with such care and delicacy, yet so as scarcely to be perceptible except on close inspection, nor that figure of the winged cherub below, offering the casket, and with his round, chubby face and limbs as full of rosy health and joy as the cup is full of the juice of the purple vine. There is another picture of his I will mention, the Leo X. in the Palace Pitti, "on his front engraven thought and public care;" and again, that little portrait in a cap in the Louvre, muffled in thought and buried in a kind of mental *chiaro-oscuro*. When I think of these and so many other of his inimitable works, "scattered like stray-gifts o'er the earth," meeting our thoughts half-way, and yet carrying them further then we should have been able of ourselves, enriching, refining, exalting all around, I am at a loss to find motives for equal admiration or gratitude in what Michael Angelo has left, though his Prophets and Sibyls on the walls of the Sistine Chapel are *thumping make-weights* thrown into the opposite scale. It is nearly impossible to weigh or measure their different merits. Perhaps Michael

Angelo's works, in their vastness and unity, may give a greater blow to some imaginations and lift the mind more out of itself, though accompanied with less delight or food for reflection, resembling the rocky precipice, whose "stately height, though bare," overlooks the various excellence and beauty of subjected art.

The busts (Roman) are innumerable, inimitable, have a breathing clearness and transparency, revive ancient history, and are very like actual English heads and characters.

The Practice not the Theory of Art makes the Painter.—We think that a familiarity with great names and great works is an approach to an equality with them; or fondly proceed to establish our own pretensions on the ruins of others, not considering that if it were not what we do, but what we see, that is the standard of proficiency, thousands of spectators might give themselves the same airs of self-importance on the same idle score, and treat us as barbarians and poor creatures, if they had our impertinence and presumption. We stand before a picture of some great master, and fancy there is nothing between him and us: we walk under the dome of St. Peter's, and it seems to grow larger with a consciousness of our presence and with the amplitude of our conceptions. All this is fine as well as easy work;

nor can it be supposed that we shall be in any haste to exchange this waking dream for the drudgery of mechanical exertion, or for the mortifying evidence of the disparity between our theory and our practice. All the great names and schools of art stand proxy for us till we choose to take the responsibility on our own shoulders; and as it happens in other cases, we have no objection to make our faith in the merits of others a convenient substitute for good works and zealous exertions in the cause. Yet a common stone-mason or sign-painter, who understands the use of his tools and sticks close to his business, has more resemblance to Raffaelle or Michael Angelo, and stands a better chance of achieving something great, than those who visit the corridors of the Vatican or St. Peter's once a day, return home, spend the evening in extolling what they have witnessed, begin a sketch or a plan, and lay it aside, and saunter out again the next day in search of fresh objects to dissipate *ennui* and kill the time without being obliged to draw for one instant on their own resources or resolution.

Constant Practice requisite.—What is well done is the consequence of doing much—perfection is the reward of numberless attempts and failures. The chief requisites are a practised hand and

eye, and an active imagination. Indolent taste and passive acquirements are not enough.

Different Effect on the Mind of Public and Private Buildings. — Everyone must have remarked the difference in his feelings on entering a venerable old cathedral, for instance, and a modern-built private mansion. The one seems to fill the mind and expand the form, while the other only produces a sense of listless vacuity, and disposes us to shrink into our own littleness.

Whence is this, but that in the first case our associations of power, of interest, are general, and tend to aggrandise the species; and that in the latter (viz., the case of private property) they are exclusive and tend to aggrandize none but the individual? This must be the effect, unless there is something grand or beautiful in the objects themselves that makes us forget the distinction of mere property, as from the noble architecture or great antiquity of a building; or unless they remind us of common and universal nature, as pictures, statues do, like so many mirrors, reflecting the external landscape, and carrying us out of the magic circle of self-love. But all works of art come under the head of property or showy furniture, which are neither distinguished by sublimity nor beauty, and are estimated only by the labor required to produce what is trifling or

worthless, and are consequently nothing more than obtrusive proofs of the wealth of the immediate possessor. The motive for the production of such toys is mercenary, and the admiration of them childish or servile. That which pleases merely from its novelty, or because it was never seen before, cannot be expected to please twice: that which is remarkable for the difficulty or costliness of the execution can be interesting to no one but the maker or owner. A shell, however rarely to be met with, however highly wrought or quaintly embellished, can only flatter the sense of curiosity for a moment in a number of persons, or the feeling of vanity for a greater length of time in a single person. There are better things than this (we will be bold to say) in the world both of nature and art—things of universal and lasting interest, things that appeal to the imagination and the affections. The village bell that rings out its sad or merry tidings to old men and maidens, to children and matrons, goes to the heart, because it is a sound significant of weal or woe to all, and has borne no uninteresting intelligence to you, to me, and to thousands more who have heard it perhaps for centuries. There is a sentiment in it. The face of a Madonna (if equal to the subject) has also a sentiment in it "whose price is above rubies." It is a

shrine, a consecrated source of high and pure feeling, a well-head of lovely expression, at which the soul drinks and is refreshed, age after age.

Relative Proportions of the Human Figure. — This writer (Flaxman) says that, if a man lies on his back, his arms and legs may be so extended that a circle may be drawn round, touching the extremities of his fingers and toes, the centre of which shall be his navel: also, a man standing upright, the length of his arms, when fully extended, is equal to his height; thus that the circle and the square equally contain the general form and motion of the human figure. From these hints, and the profound mathematical train of reasoning with which Leonardo da Vinci has pursued the subject, the author adds that a complete system of the principles followed by the ancient Greek sculptors may be drawn out: that is to say, that because all the inflections of figure and motion of which the human body is susceptible are contained within the above-mentioned circle or square, the knowledge of this formal generality includes a knowledge of all the subordinate and implied particulars.

Harmony in the Theseus. — The common *antiques* represent the most perfect forms and proportions, with each part perfectly understood and executed; everything is brought out, everything

is made as exquisite and imposing as it can be in itself; but each part seems to be cut out of the marble, and to answer to a model of itself in the artist's mind. But in the fragment of the Theseus, the whole is melted into one impression, like wax; there is all the flexibility, the malleableness of flesh; there is the same alternate tension and relaxation; the same sway and yielding of the parts; "the right hand knows what the left hand doeth;" and the statue bends and plays under the framer's mighty hand and eye, as if, instead of being a block of marble, it was provided with an internal machinery of nerves and muscles, and felt even the slightest pressure or motion from one extremity to the other.

On Breadth and Detail.—A great number of parts may be collected into one mass; as, on the other hand, a work may equally want minute details, or large and imposing masses. Suppose all the light to be thrown on one side of a face, and all the shadow on the other; the *chiaro-oscuro* may be worked up with the utmost delicacy and pains in the one, and every vein or freckle distinctly marked on the other, without destroying the general effect—that is, the two broad masses of light and shade.

On the Greek Model.—We are not bold enough to say that beauty in general depends on a regu-

lar gradation and correspondence of lines, but we may safely assert that Grecian beauty does. If we take any beautiful Greek statue we shall find that, seen in profile, the forehead and nose form nearly a perpendicular straight line; and that, finely turned at that point, the lower part of the face falls by gentle and almost equal curves to the chin. The cheek is full and round, and the outline of the side of the face a general sloping line. In front, the eyebrows are straight, or gently curved; the eyelids full and round to match, answering to that of Belphœbe, in Spenser—

> "Upon her eyebrows many graces sat,
> Under the shadow of her even brows."

The space between the eyebrows is broad, and the two sides of the nose straight, and nearly parallel; the nostrils form large and distinct curves; the lips are full and even, the corners being large; the chin is round and rather short, forming, with the two sides of the face, a regular oval. The opposite to this, the Grecian model of beauty, is to be seen in the contour and features of the African face, where all the lines, instead of corresponding to, or melting into, one another, in a kind of *rhythmus* of form, are sharp, angular, and at cross purposes. Where strength and majesty were to be expressed by

the Greeks, they adopted a greater squareness, but there was the same unity and correspondence of outline. Greek grace is harmony of movement.

Holbein a Realistic Painter.—There are several heads of Holbein scattered up and down the different compartments. We need hardly observe that they all have character in the extreme, so that we may be said to be acquainted with the people they represent: but, then, they give nothing but character, and only one part of that, viz.: the dry, the literal, the concrete, and fixed. They want the addition of passion and beauty; but they are the finest *caput mortuums* of expression that ever were made. Hans Holbein had none of the volatile essence of genius in his composition. If portrait-painting is the prose of the art, his pictures are the prose of portrait-painting. Yet he is a "reverend name" in art, and one of the benefactors of the human mind. He has left faces behind him that we would give the world to have seen, and there they are—stamped on his canvas forever! Who, in reading over the names of certain individuals, does not feel a yearning in his breast to know their features and their lineaments? We look through a small frame, and lo! at the distance of three centuries, we have before us the figures of Anne Boleyn, of the virtuous

Cranmer, the bigoted Queen Mary, the noble Surrey—as if we had seen them in their lifetime, not perhaps in their best moods or happiest attitudes, but as they sometimes appeared, no doubt. We know, at least, what sort of looking people they were: our minds are made easy on that score; the "body and limbs" are there, and we may "add what flourishes" of grace or ornament we please. Holbein's heads are to the finest portraits what state papers are to history.

Permanence of Pictures and Literary Works.—A complaint has been made of the short-lived duration of works of art, and particularly of pictures; and poets more especially are apt to lament and to indulge in elegiac strains over the fragile beauties of the sister art. The complaint is inconsiderate, if not invidious. *They will last our time.* Nay, they have lasted centuries before us, and will last centuries after us; and even when they are no more, will leave a shadow and a cloud of glory behind them, through all time. Bacon exclaims triumphantly, "Have not the poems of Homer lasted five-and-twenty hundred years, and not a syllable of them is lost?" But it might be asked in return, Have not many of the Greek statues now lasted almost as long, without losing a particle of their splendor or their meaning, while the Iliad (except to a very few) has

become almost a dead letter? Has not the Venus de Medici had almost as many partisans and admirers as the Helen of the old blind bard? Besides, what has Phidias gained in reputation even by the discovery of the Elgin Marbles? Or is not Michael Angelo's the greatest name in modern art, whose works we only know from description and by report? Surely, there is something in a name, in wide-spread reputation, in endless renown, to satisfy the ambition of the mind of man. Who in his works would vie immortality with nature? An epitaph, an everlasting monument in the dim remembrance of ages, is enough below the skies. Moreover, the sense of final inevitable decay *humanizes*, and gives an affecting character to the triumphs of exalted art.

His own Character in Titian's Portraits.—Titian, undoubtedly, put a good deal of his own character into his portraits. He was not himself filled with the "milk of human kindness." He got his brother, who promised to rival him in his own art, and of whom he was jealous, sent on a foreign embassy; and he so frightened Pordenone, while he was painting an altar-piece for a church, that he worked with his palette and brushes in his hand, and a drawn sword by his side.

Raffaelle's Cartoons. — The *Cartoons* occupy a room by themselves — there are not many such

rooms in the world. All other pictures look like oil and varnish to these: we are stopped and attracted by the coloring, the pencilling, the finishing, or the want of it — that is, by the instrumentalities of the art — but here the painter seems to have flung his *mind* upon the canvas; his thoughts, his great ideas alone prevail; there is nothing between us and the subject; we look through a frame, and see Scripture histories, and are made actual spectators of miraculous events. Not to speak it profanely, they are a sort of *revelation* of the subjects of which they treat; there is an ease and freedom of manner about them which brings preternatural characters and situations home to us with the familiarity of common everyday occurrences; and while the figures fill, raise, and satisfy the mind, they seem to have cost the painter nothing. The Cartoons are *unique* productions in the art. They are mere intellectual, or rather *visible abstractions* of truth and nature. Everywhere else we see the means; here we arrive at the end apparently without any means. There is a Spirit at work in the divine creation before us. We are unconscious of any details, of any steps taken, of any progress made; we are aware only of comprehensive results, of whole masses and figures. The sense of power supersedes the appearance of effort. It is like a wak-

ing dream, vivid, but undistinguishable in member, joint, or limb; or it is as if we had ourselves seen the persons and things at some former period of our being, and that the drawing certain dotted lines upon coarse paper, by some unknown spell, brought back the entire and living images, and made them pass before us, palpable to thought, to feeling, and to sight. Perhaps not all is owing to genius: something of this effect may be ascribed to the simplicity of the vehicle employed in embodying the story, and something to the decayed and dilapidated state of the pictures themselves. They are the more majestic for being in ruin: we are struck chiefly with the truth of proportion and the range of conception: all the petty, meretricious part of the art is dead in them; the carnal is made spiritual, the corruptible has put on incorruption, and amidst the wreck of color and the mouldering of material beauty, nothing is left but a universe of thought, or the broad, imminent shadows of "calm contemplation and majestic pains!"

Comparison between Rubens and Paul Veronese.— We once saw two pictures of Rubens' hung by the side of the *Marriage of Cana* in the Louvre, and they looked nothing. The Paul Veronese nearly occupied the side of a large room (the modern French exhibition-room), and it was like

looking through the side of a wall, or at a splendid banquet and gallery full of people and full of interest. The texture of the two Rubenses was *woolly*, or flowery, or *satiny*—it was all alike; but in the *Venetian's* great work the pillars were of stone, the floor was marble, the tables were wood, the dresses were various stuffs, the sky was air, the flesh was flesh, the groups were living men and women. Turks, emperors, ladies, painter, musicians—all was real; dazzling, profuse, astonishing. It seemed as if the very dogs under the table might get up and bark, or that at the sound of a trumpet the whole assembly might rise and disperse in different directions, in an instant.

IV.

BENJAMIN R. HAYDON.

BENJAMIN R. HAYDON.*

Schools of Design. — Haydon's object with regard to Schools of Design was, as we have seen, to establish a great central school in London, independent of the Royal Academy, with branch-schools in the provincial towns; the course of instruction in each to be the same, though in different degrees, for artist, artisan, and amateur, and to be based on a knowledge of the human form—the source of all fine art. All decorative art, Haydon maintained, that was not based on fine art was unworthy the name of art altogether. "I wish every door-painter," he said, "to be taught to design and draw the figure;" that is to say, he aimed at making the humblest workman acquire a scientific knowledge of the principles of his work. He desired to foster in every pupil that spirit of enquiry and research which should develop the highest skill in every craft.

Study of Good Models Strengthens the Mind. — I say that a reference to the best models of art

* "The Table-Talk of B. R. Haydon."

tends to strengthen the mind, and so far from distracting the attention from nature, sends you to it with more acuteness, makes you observe beauties you might have passed unheeded, and rouses your energies to surpass what the world has so long praised.

There is not one of those but was benefited by the study of the works of their predecessors; there is not one of them but had his road shortened by such study, that had his eyes opened to new beauties, his capacities strengthened, his views enlarged, and his enthusiasms confirmed.

Would Michael Angelo have gone so far without the Torso, and would Raffaelle without the antiquities of Rome? Would Titian without the works of Giorgione? Granting that Correggio and Rembrandt (the names that occur as not being indebted to others) are great without others' assistance, are they as great as Michael Angelo and Raffaelle? Do they excite the same feelings as to enlargement of mind! Though never seeing great productions, they pursued with their intense feeling one small part. Surely these are the sensations these two extraordinary men excite. The views of both are confined, and without that infinite variety which exhibits a large looking out on the world. If a man has the capacity, knowledge of any sort can never injure

but assist him. If he has not, knowledge will enable him to go farther than he otherwise could have gone.

Study of Effect by the Greeks.—The Greeks were remarkable for sacrificing everything to the point of view, and you will find the outside thigh of the Theseus, though shorter than the other by that position in nature, still a little shortened for the sake of effect. The reason for this I take to be as follows.

The Theseus. — The Theseus was placed, according to Stuart's "Athens," at the extreme point in one of the Pediments. As the best view of all the figures in the Pediment must have been directly opposite the centre, at a certain distance, had both the thighs been of the same length, the outside thigh and knee would have hidden the inside thigh and knee, and have given the figure a most unpleasing appearance.

But by foreshortening the outside thigh, and by making it also a little shorter, the leg and thigh inside were seen, and the whole figure had its full effect. The Metopes and Frieze are evidently executed by different hands, some parts being inferior to others; but all the large figures of the two Pediments are equal in excellence.

There is no variety in their execution; they are all grand, elevated, sublime, and natural. The

best account that has yet appeared upon these matchless productions is by Visconti. And yet Visconti shows in this work that he is more remarkable for learning than for his taste or feeling for nature. He describes the Ilissus as a figure *in strong action!* It is in the most perfect repose, resting upon his arm and upon his thighs, one side bent, and the other stretched, and his bowels hanging down, without the least appearance of the muscles being contracted by action.

The Metopes.—The Metopes, with the remainder of the friezes with the fragments of Neptune's breast will completely confirm all the high notions that you have formed of these divine works.

The Neptune.—In the Neptune's breast you will observe a most astonishing instance of the union of a simple fact of nature with the highest abstracted form. Under the left armpit you will see a wrinkle of the skin, which must be so in consequence of the arm being down; and thus, the space to contain the same quantity of skin not being so great as when the arm is up, the skin of course *must* wrinkle. In the other arm, which is elevated, the space from the side to the arm being greater, the skin of course *must* be stretched, and there is no wrinkle. In the fragment of the negro's chest under the left armpit you will see the wrinkle of skin. It is for this

reason I cast the negro, because in the movement of his body he developed the principles of the Elgin Marbles.

Yet what other artist but Phidias would have ventured to put the wrinkle of human skin in the form of a God! On the sides of the ribs of the same fragment you will also find the veins marked, which Winkelmann and other theorists have ever considered as incompatible with the form of a Divinity. But Phidias knew that, as we could only represent a God by a human form, the finest human form, even if for Jove himself, must have had a heart, liver, and bowels, bones, muscles, and tendons, and a skin to cover all. Phidias also knew that if a God had a skin, it must yield to flexion and tension; and consequently must be stretched or wrinkled up; because if his skin could not be stretched or wrinkled up, it would be of little use to the motion of his body, and Jove himself would have found it very inconvenient to have had a skin that would not have been so yielding. Now, you will find none of these effects of action or repose on the skin of the Apollo, or on any other antique figure that we have hitherto admired; and it is this unison of the truths and probabilities of common life, joined to elevated and ideal nature, that goes at once to our hearts and sympathies in the Elgin Marbles,

and makes them superior to all the works of art hitherto known in the world.

Mode of Study with the French. — The French make all mechanics draw and paint the figure first, and then go to ornament. The Germans begin with ornament, and then go to the figure. The French is the sound code, because the mechanics learn sound art, and carry sound art to ornamental art; while the Germans become corrupted by ornamental art, and carry bad taste to high art.

Character of Raffaelle's Men and Women. — All his (Raffaelle's) men and women have one feeling of goodness and benevolence. But there are no women in Raffaelle so distinct in essence as Goneril, Cordelia, and Beatrice. Characters on this principle are, I venture to think, to be added to the art. Raffaelle's women have all the general lovely qualities that render women such angelic creatures, and possess the graces we wish to be their own—at least those in our own circle; but he appears to me not to have distinguished them, as nature has done, from each other, nor to have given them those distinctive marks in external feature that denote internal variety of feeling.

Michael Angelo. — I have proved Michael Angelo mistook the fallen angels of heaven for the native monsters of hell, and did not mark the

difference any more than Dante. I have shown Michael Angelo, great being as he is, to be not so pure a model as the Greeks, and that we have evidence that Phidias was a greater. I have proved he perplexed his limbs with useless anatomy, and did not know, as the Greeks, how to clear the essential from the superfluous in form.

I bow to his vast genius in his "Prophet and Sibyls," and the vast power of mind in the arrangement of the Sistine Chapel. But *we* have the means to form a purer school of Design, and a really grander one, and that school will issue from Great Britain. My pupils, indeed, have done wonders. Their drawings were an honor to England and to the age. They were not copies, they were translations, with the feeling, the power, the truth of the originals. Young men who can do so with the thoughts of others, will do great things with their own. The drawings are now completed, and I intend to exhibit them with all their others. It will show the English that they are as capable of drawing finely as the Italians, if they take the same means. It will be the first preparatory step in English historical painting *completed.* Oh, Italy! Thou art great and glorious, with thy exquisite art, thy blue sky, thy inexhaustible ruins; but give me England, fresh, vigorous, inspiring, where everything in art is to

do, and not where everything has been done. The very fogs here makes me grasp my hands and say, we will do it in spite of this. The character of Raffaelle as a painter was the representation of man influenced by passion, appetite, or circumstance. Michael Angelo seemed to disdain the representation of creatures weak enough to yield to passion; and took refuge from the poverty of this world's materials in the sublime feeling of imagining a higher order of beings.

Michael Angelo's prophets and sibyls look as if they were above the influence of time or circumstance; they seem as if they would never grow old and had never been young.

With all the sedateness of age they have the air and energy of manhood. Which is the greater painter? This perhaps can never be satisfactorily settled. Perhaps Raffaelle was the greater painter; but Michael Angelo was the greater being. Raffaelle's genius certainly only expanded, and would have only expanded as opportunities were given. Michael Angelo's would have "burst its cerements" in spite of circumstance, or made circumstance assist its expansion. Every man will judge of them according to his own character, and the question, who ought to stand first, will perhaps never be concluded. Shakespeare combined both their powers,

and both their powers may yet be combined in painting. Michael Angelo, in disdain, as it were, of this world, often violated inherent truth in his representations; but whatever worlds we imagine, and whatever beings we people them with, we can never imagine any world where malleable matter is not influenced by action or repose, gravitation, extension or compression, the common principles of creation.

The Value of Nice Distinctions.—It is the refinement of things imperceptible to unscientific inexperience, that distinguishes great men from other human beings. It was by delicate beauty the Greeks reached their excellence, and the moderns will not equal or outstrip them but by similar exhibitions of attentive investigation and scientific research.

Value of Form. — Painting conveys ideas of form, color, light and shadow, but color, light and shadow without form can do little. An exact knowledge of the forms of things is therefore necessary to express ideas clearly, and the power of representing things exactly as they are, or ought to be, constitutes the painter. I do not think that Raffaelle's "Women" have each the characteristic of a class. They are not Cordelias or Gonerils, or Beatrices. They have all one general air of loveliness. They exhibit the com-

bined points of interest as women. They are tender, gentle, and sweet, inclined to love. They have what we all sympathize with, because their qualities are those that make women delightful; but yet he never distinguishes them as nature distinguishes them. They are nothing but gentle, tender and sweet. They are not daring or vicious. They are never fascinating jilts or lovely intriguers, never the imperious beauty of opening youth, or the glowing mellowness of maturity. They have general qualities, but not particular, distinctive marks of character.

On "Touch."—When a man finishes so highly as to lose all appearance of touch, he gets entirely rid of all association of idea, because a touch is the result of an impression on the mind rapidly expressed by the hand. Rubens ranks high because his works are all thought, not refined or elaborate, but thought of some sort or other. Nothing labored, his thoughts are expressed as they arrived without hesitation. This is the reason of the delight his works give.

Greek Art.—The most perfect, indeed the only perfect school of art in the world, was the school of Phidias; and it has long been a question whether or not the Greek founder of this immortal school was or was not acquainted with the anatomical construction of the figure? Eminent

scholars assert, from passages in the Greek poets, that the Greeks had an awful respect for their dead—so have we—and that laws existed against dissection. But what does this prove, but that dissection was practised? No law is ever passed to prevent an evil that society has not first suffered from its exercise. Would it be any ground hereafter to doubt dissection among ourselves, because stringent laws have been passed prohibiting the stealing of bodies, and punishing the stealer? Surely not.

Proper Degree of Feeling.—I doubt whether too intense a perception of the identity, color, and substances of nature is not a clog on the fertility of the invention. Titian spent eight years on the "Pietro Martyre," and seven over the "Last Supper;" and not because he was all that time thinking over or varying his inventions, but because he painted every plant and tree, and stump and shrub, and cloud and distance, from nature, that the means of conveying his ideas might be as perfect as the conception.

Michael Angelo on the other hand, painted the "Capella Sistina" in twenty months, because he was utterly regardless of truth of imitation, except in form, and was satisfied if the mind could comprehend his intention by a hint. Painting conveys its associations only by form and color,

and beauty of mind must, as a principle, be considered in art, always as an adjunct of beauty of form, and beauty of form as a necessary symbol of inward perfection.

Modern German Art.—That the modern Germans have reverted to the prejudices and absurdities of the monks of Early Christianity is a sophism in art, which, from its refined and mystic singularity, is sure to get hold of all those in Europe who are disposed to be bitten; and never yet in my recollection, did man or woman, once bitten recover the "German bite."

The German painters define objects by line, the Venetians, Spaniards, Flemish, Dutch, and English define one object by the contact of another without line. There is no *line*. The line is an imagination. Substance is not imaginary, but real. This is the reason why definition by the contact of realities is preferable to line. Line, in progressive study, is, however, the first step to the correct imitation and the production of the effect of realities. The more decoration can be regulated by the principles of art, the more beautiful will be the decoration, and the more will it be found in unison with human sensibility; and in proportion as this principle is departed from, will the deviation be inconsistent with our sympathies, and distressing to our minds.

Power of "Touch" in Painting. — When Wilkie was in Spain, again and again, in trying to make the Royal Academicians of Spain understand this power of touch in Velasquez, and its soundness in principle, they would reply, "No, no, *Velasquez was in a hurry!*"

The mind gets fatigued looking at a picture so painted. There is no prominent object to rest on. All objects, and all parts of objects, are equally detailed, and offensively attractive, and hence a strain on the mind by opposing one of its most intense appetites—a desire for variety. There is nothing left for the imagination. Reason, Fancy, Imagination must be supplied with food. If either be forgotten, there is an intellectual craving even in the imitation of natural objects.

Turner's Pictures. — Turner's pictures look to me as if they were the works of a savage suddenly excited to do his best to convey to his fellow-men his intense impression of the scenery of nature. Without the slightest power of giving the form, he devotes himself to giving the effects and color of what he sees. It is so much easier to give effects only, like Reynolds, than to combine correct form with effect, like Titian, that a man of genius whose want of education in the art obliges him to depend on his own resources to supply, or to correct his deficiencies, is sure to

be hailed with rapture by the lazy, the idle, the dull or the affected, the ignorant or the impudent in the art.

Sir Joshua Reynolds was for years, and Turner is, the excuse for every caprice and every impertinence, for every unintelligible scrawl, for every indolent splash, to be considered as the "effusions of genius," of an inspired being, too much elevated above mortality to condescend to be intelligible.

Such inspired beings look with ineffable contempt on the dull-headed correctness of Phidias or Michael Angelo, Titian or Claude, Raffaelle or Vandyck. This dropsy of the art, which, by the good sense of the English people, had by frequent tapping been reduced to its natural dimensions, is beginning again to pit and puff.

On what metaphysical principles genius can be proved to exist in a picture, because every rational person mistakes an elm tree for a cabbage; or how making the sun look like a brass kettle, or a man with a lighted torch like a bit of red ochre at the end of a porte-crayon, is undeniable evidence, for that reason alone, that the man who so painted is a great man, I have yet to learn.

THE END.

INDEX.

EXTRACTS FROM SIR JOSHUA REYNOLDS.

Abstract character, 28.
Academy, value of an, 3.
Accidents, value of, 73, 74, 76.
Advantages of companions in study, 4.
Angelo, M., 4, 19, 43, 84.
Angelo, M., study of effect in, 86.
Angelo, M., his "Samson," 83.
Angelo, M., study of, 82, 83.
Angelo, M., very poetical, 82.
Antique, study of the, 29.
Apollo, 50, 87, 88.
Apollo, the, his drapery, what it expresses, 62.
Application the sole secret of the artist, 25.
Art, fashion in, 25.
Art in comparison with nature, 13.
Art, the great end of, its effect on the imagination, 34.
Art, influence of institutions on, 101.
Art, its ends, 47.
Art, its moral effect, 59.
Art, its place in man's development, 59.
Art, leisure a necessity of, 59.
Art, modesty of, 43.
Art should be fully expressed, 58.
Art should be pleasing, 46.
Art of slow growth, 81.
Artist, the, filling his mind with ideas, 24.
Artist, hard work necessary to an, 8.
Artists, value of *breadth* in, 65.
Artistic simplicity, 49.
Audran, measurements by, 90.

Backgrounds, 95.
Backgrounds, drapery, etc., 34.
Backgrounds, relief in, 56.
Bamboccio, 44.
Bartolomeo, Fra. 43.
Bassano, 23.
Bellini, 66.
Bentivoglio, Cardinal, 92.
Body, attaching the drapery to the, in sculpture, 62.
Bourgognone, 31.
Breadth, necessary whatever the subject of a picture, 69.
Breadth of Form, 32.
Brower, 31.

Carelessness, not breadth, 71.
Cartoons of Raffaelle not minutely finished, 66.
Coloring, 35.
Colors, excessive blending of, not *finishing*, 68.
Color, simplicity of, 92.

Color, uniformity of, 51.
Comedy or farce to be represented with realism, 75.
Commonplace, avoid the, 40.
Comparison, good for a student, 20.
Comparison between one's own works and those of others, 19.
Composition, 87.
Composition of action in statues, 50.
Conception, nobleness of, 30.
Constant practice, 21.
Contrast in composition, 51.
Contrast in position of figures, 53.
Contrivances, study of, 42.
Copying, 16.
Copying, mechanical practice learned by, 18.
Copying, value of, 17.
Correct drawing, value of, 10.
Correggio, 56.
Correggio, drawings, few of, 23.
Correggio, his study by lamplight, 79.
Culture necessary to an artist, 45.

Da Vinci Leonardo, 24, 43, 53, 57.
Dependence on teachers, 20.
Discrimination and selection, 27.
Drapery, dignity of its lines, 35.
Drapery in sculpture, 62.
Drapery, lines of, 35.
Drawing, its value, 72.
Drawing, sloth in, 72.
Drawing, strong, 44.
Dress, modern, in sculpture, 63.
Durer, Albert, 57.

Effect, lightness of, in handling, 81.
Effect requires labor to attain, 79.
Exact imitation necessary to the student, 10.

Facility in drawing, its danger, 6.
Finish, bad, 67.
Foreign academies, dangerous facility in, 7.
Forms common to age, 28.
Forms common to childhood, 28.

Gainsborough, his finish, 80.
Gainsborough's study of nature, 78.
Generalization, 33, 85.
General character essential in portraits, 36.
General ideas make excellence, 32.
Genius, 24, 39.
Gladiator, 50.
Grand style, the, 32.
Great principles and great models, 37.
Greece, influence of climate on its art, 101.
Grey unites a picture, 98.
Guercino, study by lamplight, 79.
Guido, his generalization, 90.
Guido, his want of proper choice, 37.

Habits of thought in artists, 72.
Hals, Frank, his faces well put together, 44.
Hand, lightness of, 80.
Hard work necessary to an artist, .
Harmony of color, study of, in the masters, 43.
Hogarth, 31.
Holbein's portraits, 95.
Houses, irregularity in, agreeable, 77.

Ideal beauty, 27, 28.
Ideas necessary to the student, 12.
Imagination, individual, 13.
Imagination in painting, 26.
Imaginative and mechanical drawing, 82.
Imitation, 37.
Imitation, deceptive, 30.

Imitation consists in pursuing the course, not treading in the same steps, 42.
Impulse, its value to a painter, 71.
Industry, its value, 23.
Interest from minute drawing, 32.
Invention, 73.
Invention, from studying others, 39.

Jansen, C., his finish, 68.
Judgments of others strengthen our own, 41.

Lamplight, painting by, 78.
Landscape, what its scope, 69.
Landscape gardening, 76.
Laocoon, 50.
Lesson, a, from every object, 24.
Light and shade, 94.
Light and shade in backgrounds, 52.
Light and shade, proportion of, 93.
Lights, cold, their effect, 56.
Light, study of masses of, 42.
Light, warm, 57.
Lights, warm in the Venetian painters, 55.
Light touch, 36.
Lightness of effect by color, 81.
Lines, contrast of, 91.
Living model, what its aim, 9.
London, irregular streets of, 77.
Looking out of a picture, 90.
Lorrain, Claude, 31.
Lorrain, Claude, on composition, 36.

Make similar pictures to those of the masters, and then compare them, 19.
Manner, fulness of, in Correggio, 56.
Mantegna, 57.
Masters, the, imitate their course of study, 43.
Masters, study of the, 5, 39.
Materials, who has the most, has the most invention, 40.
Mechanical dexterity, 25.
Mechanical felicity, a great source of conception, 7.
Mental idleness with manual industry, 8.
Method of making pictures, 8.
Miel, Jean, 44.
Mind gives value to works of art, 32.
Mind, industry of, 45.
Mind should be elevated above the gratification of sense, 59.
Minute drawing, danger of, 33.
Models, their importance, 90.

Nature, copying it closely not great art, 26.
Nature, how to be regarded, 75.
Nature, imitation of, 84.
Nature "puts artists out," 75.
Nature, study of, 74.
Nature, study of what is great and noble in, comes from observing the Masters, 40.
Nature, various study of, 77.

Obedience to rules of art, 4.
Old pictures injured by time, 17.
Old pictures, value of slight sketches of, 18.
One's own teacher, 20.
Originality, 38.
Ornaments, how far admissible, 49.
Ostade, 31.
Ostentation denotes the bad painter, 34.

Painter, the drawing and color his province, 64.
Painter, the Dutch, particularizes, 86.
Painter, the Italian, generalizes, 86.

Painters, modern, their leaden colors, 97.
Painters modern, want of strength in, 98.
Painting, schools of best, drew little, 23.
Painting better than drawing, 22.
Painting, different styles of, 31.
Painting, division of study in, 11.
Parmegiano, 68.
Passions, they injure portraits, 37.
Perugino, Pietro, 43, 57.
Pictures should be simple, 60.
Pictures, what are their best qualities, 9.
Pleasantness necessary to works of art, 52.
Portraits, general effect necessary in, 70.
Portraits, in their details, do not lose general effect, 71.
Postures, natural, better than *posed* models, 73.
Poussin, 44.
Practice better than theory, 15.
Practice with the paint-brush, 21.
Predecessors, study of our, opens the mind, 42.
Proportions of a face, 87.
Proportions of the body, 88, 89.
Proportions of the face to the body, 88, 89.

Raffaelle, 19.
Raffaelle's cartoons, 54.
Raffaelle, for drawing, 65.
Raffaelle, his imitation of Michael Angelo, 43.
Raffaelle, his imitation of Perugino, 43.
Raffaelle, his mode of study, 4.
Raffaelle's rule for hands, 72.
Rembrandt, fulness of his manner, 56.
Rembrandt, proportion of light and shade, 94.
Repose, not poverty in art, 49.
Rubens' backgrounds, 95.
Rubens, his drawings few, 23.
Rubens, his composition, 93.
Rubens' proportion of light and shade, 93.
Rules, their value, 5.

Samson, by M. Angelo, 83.
Sculpture, its place in art, 60.
Sculpture, detail in, bad, 63, 64.
Sculpture, detail bad unless it helps the general idea, 64.
Sculpture, picturesqueness not suitable to, 60.
Self-reliance the result of experience, 12.
Seminaries of learning, their proper surroundings, 4.
Serenity in portraits, 37.
Shadows to be of one color, 98.
Shadows, value of dark, 97.
Simplicity, 50.
Single figures, treatment of, 91.
Sketches, rude, but *broad*, 68.
Sloth, facility a temptation to, 7.
Splendid negligence, evils of, 6.
Statues, how to dress them, 62.
Study in Italy, 14, 15, 45.
Style, dry, 57.
Style, in what it consists, 21.
Subordination of action and lights, etc., 33.

Taste, addressed to the mind, 48.
Taste, a man of real, is a man of judgment, 48.
Taste continually grows in an artist, 46.
Taste in dress, 48.
Teniers, 31.
Teniers, his precision, 44.

Tintoret, 92.
Tintoret, his method, 23, 83.
Titian, 92.
Titian's battle of Cadore, 84.
Titian's backgrounds, 56.
Titian's breadth, 94.
Titian, for color, 65.
Titian, drawings of, 23.
Titian, his drapery, 92.
Titian, his bunch of grapes, 94.
Titian, his landscapes, 70.
Titian, a master of chiaro-oscuro, 66.
Titian, his study by lamplight, 79.
Titian, warm, high lights of, 58.
Treatment, breadth of, 55.
Treatment, variety of, 54.
Types of expression, 35.

Useless industry, 6.
Use of rules, 39.

Vandervelde, 31.
Vandyck, 45.
Vandyck's backgrounds, 96.
Vandyck's drapery, 92.
Vandyck's drawings few, 23.
Vandyck's high lights, 58.
Various schools, 21.
Vasari, 84.
Venus, 50, 87, 88.
Veronese, Paul, 92.
Veronese, drawings of, 23.

Watteau, 31.
Watteau, breaking up color, 97.
Winckelmann, his views, 101.
Work, comparison of, necessary to a student, 13.
Works of art, study of, 3, 5.
Work, value of slight but thoughtful, 64.
World's, the, opinion of pictures valuable, 21.

EXTRACTS FROM SIR CHARLES BELL.

Addison, his views of women, 123.
Admiration, expression of, 126.
Anatomy, 132.
Anatomy in its relation to design, 133.
Angelo, M., 130, 131.
Animals, human look in, 120.
Antique, study of the, 133.
Antique, the, cheek bones in, 109.
Antique study of at Bologna, 131.
Apollo, 103, 129.
Asia, the home of the human race, 116.
Athletæ, 129.

Beauty of countenance, in what it consists, 102.
Bell, Sir Charles, 101.
Blumenbach, 117.
Blushing and color, 119.
Brain of the savage and civilized man, 115.
Buffon, 117.

Caucasians, the most beautiful people, 117.
Cicognara, 129.
Correggio, 120.
Cortona, Peter of, 125.
Cuvier, 104.

Deity, pictures of the, 114.
Distinction between men and brutes, 104.

European and Negro, 106.
Expression, beauty of, 102.
Expression in faces, 114.
Eyes, the, 105, 119.

Face, improving and degrading the, 123.
Face, on viewing it reversed, 120.
Faces of men and brutes compared, 104.
Facial angle, 105.
Facial line, 103.
Features, harmony of, 103.
Finish, 132.
Forehead, the, 119.

Genius, natural, 135.
Gods, primitive, 114.
Greeks, kind of study of the, 124.

Harvey, 118.
Haylin, 123.
Heart, influence of the, 118.
Hercules, 129.
Human expression, beauty of, 113.
Human expressions, 125.
Human form, 130.
Human likeness to the brutes, 108.
Hunger in animals, 107.

Ideal, the, 129.
Infants and adults, 109.
Instincts, 113.

Jaws and general skeleton, 105.
Joy, 127.
Joy, its expression, 127.
Jupiter, his facial line, 103.

Knowledge, acquired, 135.

Linnæus, 117.
Lips, the, 120.

Mankind, grouping of, 117.
Melancholy, 128.
Michael Angelo, 130.
M. Angelo, his studies, 131.
Mind, the effect of, in the face, 109.
Moral, beauty of the, 128.
Muscles, the, 119, 122.
Muscles, the most expressive, 122.

Negro, size of face in the, 106.
Nobility, what constitutes, in a face, 103.
Nose, the, its effect on the voice, 104.
Nostrils, the, 120.

Old age, change in, 111.

Pain, on, 125.
Pain, its effect, 126.
Petrarch, Boccaccio, and Dante, 123.
Pliny, 119.

Raffaelle, 130.
Repose, 135.

Sculpture, its infancy, 134.
Skull, the, 111, 112.
Study for a young artist, 132.
Suspicion and jealousy, 128.

Torso Belvidere, 131.
Touch and sight, 117.

Venus, 129.

EXTRACTS FROM WILLIAM HAZLITT.

Analogy between painting and music, 218.
Angelo, M., 142, 152, 153, 191, 192. 202, 207, 208, 218, 221, 222, 223, 231.
Angelo, M., his grandeur, 189, 191, 193.
Apollo, 187, 190, 212, 213.
Art and civilization do not keep pace, 144.
Art has its infancy, manhood, and age, 206.
Art has its youth, manhood, and age, 141.
Art holds immediate communion with nature, 144.
Art is of humble growth, 206.
Art, patronage injurious to the best, 139, 140.
Art the cause of art, 162.
Art, true progress of, 148.
Art, ways in which academies help, 145.
Artists paint their own characters, 184.
Arts improved by encouragement, 140, 145.
Authority, its value, 149.

Barry, 163.
Breadth and detail, 203, 227.
Breadth and detail consistent, 214, 215.
Burke, 163.

Caracci, the, 142.
Cartoons of Raffaelle, 202.
Cimabue, 142.
Claude Lorrain, 143, 166, 198.
Claude's landscapes, 161, 162, 163, 175, 199, 200.
Common sense in art, 206.
Correggio, 142, 156, 160, 193.
Correggio, his method of thought, 147.
Critics of art, 150.

Da Vinci Leonardo, 153, 191, 193, 226.
De Piles, 143.
Domenichino, 142, 174.
Dutch school, 160.

Effect produced on the mind by public and private buildings, 224, 225.
Elgin marbles, 167, 188, 191, 208, 209, 210, 211.

Expression, 159.
Expression the test of genius, 183.

Face, the, all its features corresponds, 214.
Flaxman, 226.
Form, middle, central, 217.
Freedom from effort in works of genius, 164.
Fresnoy, 143.

Ghirlandajo, 142.
Great masters' view of nature, 197.
Great style, the, 201, 214.
Greek art and Greek nature, 188.

Greek art, repose in, 187.
Greek and African faces, 228.
Greek models, 227.
Greek statues which represent abstract qualities, 212.
Greeks, their advantages, 186.
Guido Reni, 142.

Harmony of form and color, 216.
Haydon, B. F., 211.
Haydon's sketches, 168, 170.
Hercules, 190, 212, 213.
Historical painting, 167, 176.
Hogarth, 141, 144, 166, 174.
Holbein a realist, 229.
Homer, 230.
Hudson, 154, 155.
Human face, changes in the, 182.
Human face not uniform, 181.

Ilissus, the, 208, 209, 212, 215.
Imitation, 159.
Imitating, fine works of art an injury, 153.
Imitators in art, 146.
Impressions of nature, 171.
Italians, modern, 153.

Kneller, 155.

Laocoon, 187.
Lawrence, Sir T., 209.
Lely, Sir Peter, 154.

Maratti, C., 146.
Massaccio, 142.
Medici, H. de, characteristics of, 216.
Mercury, 212.
Milton, John, 168, 207, 208.
Minerva, 213.

Nature, ideal and actual, 186.
Nature seen partially by each person, 185.
Natural form, 217.
Nature's different aspects, 170.
Niobe, 187.

Opie, 204.

Painters as art critics, 176.
Painting and copying portraits, 181.
Permanence of pictures and books, 230.
Pictures, buying, 163.
Picturesqueness, 159.
Pleasure of an artist's life, 185.
Poussin, N., 143.
Practice, constant, requisite, 223.
Practice of art is what makes the painter, 222, 223.
Proportions of the human figure, 226.

Raffaelle, 142, 147, 148, 151, 153, 158, 159, 160, 161, 165, 169, 175, 176, 177, 178,189, 191, 192, 193, 200, 213, 223.
Raffaelle and Angelo, M., 218, 219.
Raffaelle's cartoons, 231, 232.
Raffaelle's frescoes, 220, 221.
Raffaelle Mengs, 146.
Rembrandt, 143, 157, 160, 161, 165, 174, 198, 199, 214.
Reputation of works of art, 207,
Reynolds, Sir Joshua, excellences of, 154, 155, 157, 158, 173, 200, 201, 204, 205, 207, 214.
Roman busts resemble those of Englishmen, 222.
Rubens, 143, 147, 157, 160, 161.
Rubens and Veronese, comparison of, 233, 234.

Self-possession in its effect on art, 175.
Siddons, Mrs., 169.
Spenser, 228.

Taste, diffusion of, not improvement, 151.
Taste, pure, of the people a necessity for the growth of art, 149.
Theseus, 190, 211, 212.
Theseus, harmony of the, 226, 227.
Titian, 142, 143, 151, 157, 158, 159, 160, 161, 165, 166, 176, 177, 178, 181.
Titian, character of his works, 193, 194, 195, 196.
Titian's composition, 179, 180.
Titian, heads by, 213.
Titian's Hippolito de Medici, 196.
Titian's Neapolitan Nobleman, 196,
Titian's portraits, 197,
Titian's portraits like himself, 231.
Titian's simplicity in results, *not* in the details, 205.
Titian's study of nature, 148.
True art, 165.
Turner, 161, 164.

Vandyck, 143, 156, 157, 160, 177, 199.
Velasquez, 153.
Venus, 212, 213, 231.
Veronese, Paul, 160, 161.

West, Benjamin, 149, 155, 156.
Wilson's landscapes, 141, 144, 200.
Works of art admired on authority, 151.

EXTRACTS FROM BENJAMIN R. HAYDON.

Angelo, M., 238, 242, 243, 244, 245, 247, 250.
Apollo, 241.

Claude Lorrain, 250.
Correggio, 238.

Dante, 243.

Effect, study of, by the Greeks, 239,
England, study of art in, 243.

Feeling, proper degree of, 247.
Form, value of, 245.
Form without line, 248.

Georgione, 238.
German, modern art, 248.
Germany study, 242.
Greek art, 246.

Ilissus, 240.
Impressionist pictures, 249, 250.

Line to make form, 248.

Metopes, 240.

Neptune, 240, 241.
Nice distinctions, value of, 245.

Phidias, 246, 247, 250.

Raffaelle, 238, 244, 245, 250.
Raffaelle's men and women, 242.
Rembrandt, 238.
Reynolds, Sir Joshua, 249, 250.

Schools of Design, 237.
Study of good models strengthens the mind, 237, 238.
Study, with the French, 242.

Theseus, 239, 240.
Titian, 238, 247, 249, 250.
Touch in painting, 249.
Touch, value of, 246.
Turner's pictures, 249, 250.

Vandyck, 250.
Velasquez, 249.
Visconti, 240.

Wilkie, Sir David, 249.
Winkelmann, 241.